

Musical America

NOVEMBER

15.

1956

Metropolitan Opera
Begins Season
With Callas as Norma

Bolshoi Ballet
Visits London

Joseph Szigeti Writes
Of Violin Sonata
Series He Will Play

Menotti's New Opera
Given in Washington

Gieseking—His Death
Ends a Chapter
In Piano-Playing

Music Room

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AN EVENING WITH JOHANN STRAUSS
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(KFUM)
SINGING BOYS OF NORWAY
*VIENNA CHOIR BOYS
THE ENGELKINDER
CONTINENTAL-AIRES
MEN OF SONG
MARAIS & MIRANDA
GILBERT & SULLIVAN DUO
ADRIANA & PAUL KNOWLES
Mezzo and Tenor

*By arrangement with S. HUOK

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Callas Sings Norma as Metropolitan Opens Season

By RONALD EYER

All the trappings of grand opera at its grandest were present at the opening of the Metropolitan's season on Oct. 29. Tickets were at a premium, not only in price but in availability; there was a stampede of standees, some of whom had been in line for days; there was the glitter of the world of high fashion, of national celebrities and personalities, and of diplomatic figures from many parts of the globe all caught in a pyrotechnic display of photographers' flash-bulbs and clicking shutters.

There also was Bellini's "Norma", one of the most operatic of all operas, generically speaking, and the New York debut of a native-born prima donna already fabulous on two continents for her triumphs, her temperament and those foibles that have made opera singers glamorous through the ages.

Demand for Tickets High

Never has there been such a demand for tickets at a Metropolitan opening despite an increase from \$30 to \$35 for orchestra seats and prices for boxes running \$350 and \$500 each. The theater's 3,616 seats were quickly gobbled up among the Metropolitan's 9,000 subscribers, leaving nothing but standing room to be sold at the box office, and the result was a total intake of \$75,510.50—over \$10,000 more than the previous box-office record. Officials declared that an equal sum could have been realized from applications that had to be turned down.

Those who gained admission to the gala affair considered themselves lucky mortals indeed and they showed their appreciation in an unaccustomed attentiveness to the performance and resounding enthusiasm for almost everything that went on. All of the principals, including Miss Callas, received not one but several ovations, and there were at least a dozen curtain calls at the end of the performance.

Deliberately violating a strict rule of the house, Mario Del Monaco and Cesare Siepi withdrew during one of the calls, leaving Miss Callas alone on the stage. This was the signal for the audience to express their opinion directly of the home-town girl who had become a reigning queen of La Scala before most people here had even heard of her, and the storm of applause and cheers could leave no doubt of their verdict.

Tumultuous Reception

Hardly less tumultuous, however, was the reception accorded Fedora Barbieri, returning to the company after an absence of two seasons, and Mario Del Monaco who stopped the show immediately with his first aria.

"Norma" is an opera which, more than anything else, demands the quality of greatness in the voices of the four leading charac-



Serge LeBlanc



In "Norma", left to right: Fedora Barbieri (Adalgisa), Maria Callas (Norma), Mario Del Monaco (Pollione), Cesare Siepi (Oroveso)



ters. These it had, in varying degrees, in the vocal organs of Callas, Barbieri, Del Monaco and Siepi. All are formidably equipped in this regard although their potential was not always realized.

Miss Callas' performance of the title role has undergone some interesting changes since this reviewer heard her in it first with the Chicago Lyric Theater two years ago. It is more restrained in action, more deliberate and yet somehow less imposing. She is a fine actress and she obviously has studied every detail of her role with the greatest care. However, she is treating her voice more kindly now and no longer is putting it through the tortuous paces in the interest of emotional expression which, in Chicago, made one fear for its safety yet provided such dramatic excitement as to seem well worth the risk. As a result, the voice, which is not a sensuously beautiful one, shows the effects of more cautious manipulation and more care in focusing, both as to pitch and to color, especially in the upper reaches. As a result, too, the so-called "registers" are not so disconcertingly evident, although there is now a certain monotony in the quality. Miss Callas is a highly schooled singer who knows precisely what she is doing at every moment, though what she does may not always enrapture the ear.

Barbieri as Adalgisa

Miss Barbieri, in direct contrast, has a voice of great natural beauty, but she is not always in complete command of it. Her Adalgisa, a role whose stern vocal demands are comparable to those of the title role, was fluent and lovely in tone, but not free from technical inaccuracies, notably in regard to pitch. Yet her arias and the wonderful third act duet with Miss Callas—despite the fact that their voices did not blend too felicitously—were among the artistic triumphs of the evening.

Mr. Del Monaco was in excellent condition vocally for his Pollione. The voice is as big and brilliant as

ever, but a gradual refinement is coming into it—and into his acting style as well—which is a welcome additional asset to one of the few authentic Italian dramatic tenors of the day. Mr. Siepi brought a majesty of bearing and the grandeur of his fine voice to the part of

Orovaso, high priest of the Druids.

The performance profited from the close attention to detail and the brisk tempos of its conductor, Fausto Cleva; and both chorus and orchestra contributed handsomely to the high professional standards of the production.

Die Meistersinger

Oct. 31.—Wagner's radiant tragedy-comedy, one of the most civilized of all operas, was performed in inspired fashion at this, the season's first presentation. Fritz Stiedry conducted with the flexibility, the poetic feeling, the profound musical intelligence and knowledge of tradition that all seasoned Wagnerians must possess. Many of the singers, notably Otto Edelmann (as Sachs), Giorgio Tozzi (as Pogner), Gerhard Pechner (as Beckmesser), and Lucine Amara (as Eva) not only made the music sound beautiful but conveyed the rich humanity of their roles. And the orchestra, both in ensemble passages and in the marvelous solos in which the score abounds, played with glowing color and poignance. The occasional roughnesses could be readily overlooked, and even the chorus, which had its troubles with pitch and balance, was never wooden or musically inexpressive.

Ill-Mannered Audience

The artists did nobly and well. But the audience was one of the most boorish and offensive that has ever disgraced itself at the Metropolitan. People wandered in after the overture, talking loudly during the beautiful chorale; they repeated this rudeness at the beginning of each act; and positively drowned out the masterly transition between Scenes 1 and 2 of Act III, some of them standing up and surveying the house, as if Mr. Stiedry and the orchestra were playing restaurant music. Near the close, they began drifting out haphazardly, with no mercy for those who treasure the glorious final pages of the opera; and some lingered to comment on the performance audibly in the side aisles, ruining Miss Amara's lovely trill at the end of the phrase, "Keiner wie du so hold zu werben weiss!" Such conduct is not merely barbaric; it is unpatriotic. What must the many foreigners who were there think of the United States, when the audience at

our leading opera house conducts itself in so shameful a fashion?

Since the unforgettable Friedrich Schorr, we have had no finer Sachs than Mr. Edelmann. If he does not quite encompass the Shakespearian dimensions of the role, as Schorr did, he nonetheless sings it eloquently and imbues it with a wealth of penetrating dramatic detail. Nothing was more delightful than his singing of those passages in Act III, Scene 1, formerly cut but happily restored in 1947 and subsequently, in which Sachs half angrily, half humorously accepts his fate. He is enough of a poet and great enough as a human being to give place graciously to young love, as Strauss's Marschallin does. Nor should Mr. Edelmann's heartfelt singing of Sachs' address to the people go unpraised. The words "Euch macht ihr's leicht, mir macht ihr's schwer" almost trembled with tears. Here, as in many passages, one was reminded of Schorr.

Mr. Tozzi, one of the most intelligent artists now at the Metropolitan, was a lovable and imposing Pogner. Like Mr. Edelmann, he would have benefited by more weight and volume of voice in certain passages, but everything was clear and appropriately colored. This, again, was a distinguished achievement.

Amara's First Eva in New York

Miss Amara, who was heard for the first time in New York as Eva, was utterly delightful. Her fresh, luminous voice made every phrase a benison to the ears, and she acted the role enchantingly. Her German diction can still be improved, but she brought meaning to everything she sang. Eva is one of her best roles.

Mr. Pechner, long renowned for his Beckmesser, sang the role much more carefully than he has on some previous occasions, notably in Act III, Scene 1. It is a cruelly difficult task to shape the rapid vocal phrases of this marvelous role while acting it to the hilt at the same time, and Mr.

(Continued on page 14)

Musical America

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Silver Anniversary of a Notable Cause

THE 25th anniversary dinner of the Musicians Emergency Fund, held Oct. 30 in New York, recalled the many achievements that have marked this group's history.

We thought back to the 1930s, when the depression had us all in its grip. A music teacher one day committed suicide, unable to face hard times any longer. His death shocked some fellow artists, and they banded together to form the Musicians Emergency Fund, vowing no other colleague would reach such desperation.

Yolanda Mero-Irion was named chairman of a fund drive, and in short order \$450,000 was raised. A great deal of activity began on the New York scene, all of it providing work for musicians. Quartets gave programs in the city's churches; a series of 11,400 concerts—all free—took place in the public schools, with distinguished soloists and larger ensembles appearing. The city never footed the bill; all came through the MEF. And New York's young people were reached with good music at a fertile time. We lost an asset when the program was abandoned.

During the Second World War, the fund was on hand helping to keep up morale. Some 6,000

lessons were given to servicemen, making for many a warm experience to carry away from a New York leave. Concerts augmented the programs developed during the war.

The fund has always kept an eye towards the profession. Under its aegis two opera companies got their start—"The Art of Musical Russia" and the New Opera Company—both of which gave young singers a chance for training and experience and brought to light some rarely-performed works.

IT WAS from the war effort that the hospital projects of the fund began. Today they are its main work. Musicians are active in 52 hospitals, charting and carrying out therapy programs and doing research into the uses of music for mental and physical ills. Some 60,000 patients are getting a glimpse into music through lessons. The program has done so well that the fund opened a branch in London two years ago, using similar activities in 14 hospitals.

Four million dollars' worth of jobs have been secured for musicians in the fund's 25-year life—no mean feat indeed. We want to join the chorus of best wishes for a fruitful next quarter-century.

Courageous Director at the City Center

RUMOR has it that Erich Leinsdorf may not come out of his corner for the second round of his bout as artistic director of the New York City Opera Company next spring. Not that Mr. Leinsdorf has thrown in the towel. Rather, it appears that the referee, in the collective person of the City Center directors, may declare no contest and look around for a new match.

This, we think, would be a serious mistake on the part of the referee. Mr. Leinsdorf was a courageous man and put up a good fight in the round just ended. He should be permitted to go on to a real decision.

The prize-fight metaphor, which we had better drop now, was deliberately chosen because the work of directing the activities of the New York City Opera Company is like nothing so much as a battle of wits, fists and stamina in a public arena with an adversary that has at least two heads and an uncounted number of hands and feet, most of them left ones. The job is to produce opera with very little money in a practically impossible theater to the satisfaction of a wildly protean audience and a board of directors that loathes deficits.

Each one of these conditions has proved a booby-trap for everyone who has had the job in hand. Those concerning money, a bad theater

and a box-office-conscious board of directors are familiar ones, and they have their counterparts everywhere in music in this country. The matter of the audience, however, is a rather special one and in many ways contributes to the headaches of the other three.

NEW YORK has a large Italian operagoing public. It also has a small, heterogeneous audience for novelties, including new and experimental works, revived antiquities and other off-beat confessions that rarely find a place in repertory theaters. In the standard repertoire, including a few French, German and even Russian operas in addition to the Italian ones, the City Opera merely duplicates the Metropolitan and to that extent has little artistic reason for being, aside from the fact that it provides an outlet for young singers and takes care of an audience that cannot afford Metropolitan prices.

To justify itself artistically, a "second" opera house in New York should offer productions that are not or cannot be done at the "first" house. Mr. Leinsdorf's difficulty, and that of his predecessors, has been that the new productions, by and large, do not pay off at the box office, although the revival this season of Offenbach's
(Continued on page 5)

On the front cover

Between last June and June of 1957, Thomas L. Thomas, Welsh-born American baritone, will have toured virtually around the world. In May and June of this year he sang in cities throughout the British Isles. He then returned to this country for his annual, extensive concert tour here and in Canada. On completion of these engagements next March, he heads for Australia and New Zealand, where his appearances will occupy him until June.

In his career, Mr. Thomas has already amassed a record of over 1,000 concerts in coast-to-coast tours, and an equal number of appearances on radio and television.

In the past two years, he has recorded Welsh songs, Scottish airs, and American ballads for London ffrr.

Unmarried, Mr. Thomas lives on his 125-acre farm near Jutland, N. J. Here he relaxes between concert tours, enjoying a number of hobbies. Chief of these is riding, schooling and showing his pure-bred Arabian horses. He is also an avid reader and a student of architecture.

An interest in oriental rug weaving occupies some of his time, and, of necessity, so do all the many chores that go with maintaining a large farm. (Photograph by Alexander Bender, New York, N. Y.)



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MUSICAL AMERICA



Worcester Telegram Photos

At the Worcester Festival: left to right, E. Power Biggs, organist; Jerome Hines, bass; Alec Templeton, pianist; T. Charles Lee, festival music director; William R. Smith, assistant conductor; Eugene Ormandy, conductor of the Philadelphia Orchestra; Lily Pons, soprano; Robert S. Heald, president of the Worcester County Musical Association

Haydn Oratorio a Feature Of Worcester Music Festival

Worcester, Mass.—The 97th Worcester Music Festival, which presented six concerts in the Memorial Auditorium from Oct. 15 to 20, made a mild excursion into more interesting programming and revealed increased stature in the festival chorus.

Eugene Ormandy conducted the Philadelphia Orchestra for the 13th successive year in all five of the evening concerts, his interpretations capitalizing upon the rich tone of the orchestra and achieving a spontaneity which at the same time made no sacrifice of details. T. Charles Lee, music director of the festival, conducted choral works each evening, including ten short pieces, three choruses from the Bach B minor Mass, and two parts of Haydn's "The Creation". Greater volume and freshness of tone were evident throughout the week, as well as a mastery of the scores by the 210 choristers. William R. Smith, assistant to Mr. Ormandy, led the Saturday morning concert for young people and conducted for Lily Pons on Friday evenings.

Monday, listed as "Pianist's Night", retained much of the nature of "The

Music You Asked For" programs of previous years. Alec Templeton was soloist in Gershwin's Concerto in F, and returned later to delight the audience with his improvisations. Mr. Templeton's playing blended well with the orchestra, but lacked the percussive quality needed to give this work greater boldness.

The festival chorus sang three Negro spirituals in a cappella arrangements. Richness of tone characterized "My Lord, What a Mornin'" and "Mary Wore Three Links of Chain", and the complexities of "Ezekiel Saw de Wheel" were tossed off with fiery ease.

Mr. Ormandy brought freshness to Nicolai's hackneyed Overture to "The Merry Wives of Windsor". The Schubert "Unfinished" Symphony unfolded directly and with full tone, and the waltzes from Richard Strauss's "Der Rosenkavalier" proved an admirable vehicle for the orchestra's showmanship.

Tuesday's "Dual Feature Program" brought vocal and instrumental artists. Jerome Hines, bass-baritone, made his festival debut, his personi-

fication of the Devil being both visually and vocally exciting in two arias from Boito's "Mefistofele". "Ella giammai m'amò" from Verdi's "Don Carlo" and "La Calunnia" from "The Barber of Seville" completed the group. Mr. Hines made a great impact on the festival audience.

E. Power Biggs played the big auditorium organ in its first use in a major symphonic work. The complaint was that Mr. Biggs did not play enough, a natural result of programming only two portions of the Handel Concerto No. 10 for Organ and Strings, omitting the organ aria. This performance, while smooth and technically admirable, did not rouse the audience as did the closing portions of the Saint-Saëns Symphony No. 3. Mr. Ormandy's direction of the florid French score drew a tremendous ovation. Various reactions greeted the first performance here of Dello Joio's "Epigraph".

Choruses of Four Nations

The chorus on Tuesday presented music of four national cultures, two works sung a cappella. The chanting of "Hospodi Pomilui" was technically brilliant; Henschel's "Morning Hymn" worked up to a ringing climax. The wordless setting by Percy Grainger (1902) of the familiar "Irish Tune from County Derry" seemed more labored and less free than the later arrangement for chorus and orchestra which he brought to the Worcester Festival of 1931. Chajes' "Song of Galilee", began quietly and worked up with steady increase of religious intensity to a powerful conclusion.

The "great adventure" of this festival was the programming of an oratorio after a lapse of several years. To offset the reluctance of people to this type program, the Thursday concert was offered at reduced prices, and attracted an audience of respectable size.

Haydn's "Creation", last performed here in its entirety in 1899, was given with the orchestra cut down to 65 members — the traditional scoring. The three soloists, Ruth Diehl, Paul Knowles, and William Maun, sang capably, but the men seemed to have trouble adjusting themselves to the revised text of Robert Shaw and Alice Parker.

After intermission, Eugene Ormandy led the full orchestra in a compelling performance of Strauss' "Death and Transfiguration".

Lily Pons was featured in the Friday "Artist's Night" program. William Kincaid, flutist, came forward on stage repeatedly to collaborate with her in two groups, which included the Bishop-LaForge "Lo! Here the Gentle Lark", the "Bell Song" from "Lakme", "O luce di quest' anima"

from Donizetti's "Linda di Chamounix", and the "Shadow Song" from "Dinorah".

Miss Pons brought freshness and spontaneity to her singing. Only on rare occasions did shortcomings of tone or pitch obtrude upon a glittering display of technical prowess and zest. After numerous curtain calls, she sang as an encore a coloratura version of "The Beautiful Blue Danube".

The orchestra responded alertly to Mr. Ormandy's direction of the sprightly Kabalevsky Overture to "Colas Breugnon", the Beethoven Fifth Symphony, and Ravel's "Daphnis and Chloe" Suite No. 2. The festival chorus performed three choruses from the B minor Mass.

The capacity audience overflowed into the balcony of the adjacent Little Theater—the first time since 1946—and a portion of the acoustical shell was removed to provide a view of the stage from the rear.

William R. Smith was conductor and master of ceremonies for the Saturday morning concert for young people. His comments were hardly heard, as the microphone provided for his personal use failed to function. The program, built around the theme "The United Nations for Young People", embraced several old favorites, as well as the more unusual "Two Indian Dances" by Skilton and a portion of Smetana's "The Moldau".

15-Year-Old Violinist

Fifteen-year-old Eugene Grativich, violinist, whose family arrived in Worcester County six years ago after post-war experiences as displaced persons, showed himself a promising student, still needing technical improvement, in Sarasate's "Gypsy Airs". The junior high school chorus of 200 voices sang "God of Our Fathers" and Boland's jaunty patriotic song "I Like It Here" with the orchestra, directed by Stanley W. Norwood, supervisor of music in the Worcester Public Schools. The Little Theater balcony was again opened; the total gathering approached 4,000.

Saturday afternoon Clark University, at a special convocation, awarded the honorary degree of Doctor of Letters to Eugene Ormandy.

The final concert on Saturday evening was a gem. The Tchaikovsky program featured Jacob Krachmalnick, concertmaster, in a dazzling performance of the Violin Concerto, in which the collaboration between the soloist and the orchestra was superb. Mr. Krachmalnick negotiated the intricate score with an ease and quiet that never became commonplace. The singing tone produced in the second

Leinsdorf

(Continued from page 4)

"Orpheus in the Underworld" was a sellout for a reason that had nothing to do with art. A really fine new work—Carlisle Floyd's "Susannah"—went begging. Stravinsky's "The Story of a Soldier" was at least a succès d'estime; Martin's "The Tempest" and Orff's "The Moon" were, by American standards, glib but unsubstantial works and were greeted in most quarters with derision.

Here it is obvious that the choice of novelties had something to do with their failure and the public was not wholly to blame.

Production problems also entered the picture. In the interest of economy and also, in Mr. Leinsdorf's words, "of contemporary creativity" and a deliberate "turning away from any attempt at realism", the productions all were mounted in a skeletal style which relied heavily upon a revolving stage and magic-lantern projected scenery. This is a frugal, flexible, highly effective method of staging when appropriately invoked and properly handled. But it was beaten to death at the City Center. For such things as "Orpheus" and "The Story of a Soldier" it worked very well. But for some other operas, notably

those of the standard repertoire such as "Traviata", "Carmen" and "Mignon" which depend in no small part upon the stage picture—a traditional picture, moreover, well known to most of the audience—it was a dismal failure. Much of the failure undoubtedly was due to a depressing lack of imagination in the treatment; but much of it too was due simply to a Procrustean insistence upon the method regardless of its appropriateness.

The important fact in all this is that Mr. Leinsdorf had the initiative and the courage to do the new and the unfamiliar and to institute a revolutionary mode of staging. It speaks life and creative energy and a step in the right direction. If this should be rewarded with dismissal, then timidity and laissez faire surely would be enthroned.

It goes without saying that the City Opera would have to search far for a finer musician to direct its affairs. The musical standards of the theater, the playing of the orchestra, the singing of the chorus and the professional deportment of the soloists, have never been at a higher peak.

Experience is the great teacher. Mr. Leinsdorf should be given the opportunity to invest his experience of the past weeks in at least one more season.

National Report

movement's "Canzonetta" was love-liness itself.

Mr. Ormandy, in the most communicative of moods, drew stunning tone and volume from the orchestra in the climactic passages of the Fourth Symphony. After a customary speech, in which his affection for Worcester was made more than ever evident, he ended the festival with a string setting of a Bach Arioso.

The successful results this year reflect great credit on Robert S. Heald, president of the Worcester County Musical Association, Harry C. Coley, chairman of the program committee, and other committee heads who labored throughout the year. The amount of detail work performed by Mrs. Leon McDermid, secretary, was tremendous.

With few exceptions, the rapport between Mr. Lee and his choral and orchestra forces was excellent, and the principal need of the chorus is now the addition of more voices in the male sections and the sharpening of the chorus' technique for more difficult music.

It is too early to report accurately on finances, but with the aid of about \$10,000 contributed by the public, it is hoped that a small margin of "black ink" may result. —John F. Kyes

Menotti's New Chamber Opera Given at Library of Congress

Washington, D. C.—The world premiere of Gian-Carlo Menotti's delightful chamber opera, "The Unicorn, the Gorgon, and the Manticore", afforded an exhilarating climax to the 12th Festival of Music in the Library of Congress, sponsored by the Elizabeth Sprague Coolidge foundation on Oct. 19, 20, and 21. Subtitled "The Three Sundays of a Poet", this "Madrigal Fable" for chorus, ten dancers and nine instruments, emerges equally fascinating in libretto and choreography, with music that is incidental but nonetheless communicative.

The fable sets forth the discontent that covetousness and jealousy arouse as contrasted with the rich rewards in human experience that await those who truly know themselves. The poet lives in a castle, and shuns the countess' parties, the town meetings, and church. He is a strange man indeed to the townsfolk. When he comes forth for a Sunday promenade, leading a pet unicorn, none of the women will give their husbands rest until each also has a unicorn. All succeed. The temporary state of blissful content is upset on another Sunday by the poet's display of a new pet, a manticore, and the consequent disappearance of his unicorn. The cycle of acquisition is repeated. Ultimately the manticore disappears and is replaced by a gorgon, which in turn vanishes. The poet is always accused of destroying his pets. On his deathbed, surrounded by his three beloved pets which symbolize his youth, middle age, and old age, he addresses the "foolish people who feign to feel what other men have suffered", asserting that "you, not I, are the indifferent killers of the poet's dreams".

12 Madrigals, Six Interludes

The score includes an introduction, 12 madrigals, and six orchestral interludes. The madrigals are unpretentious in style, reminiscent of the period of Monteverdi, with pungent, contemporary Menotti-isms. They are characteristically demanding in musicianship. Menotti's gift for the perfectly wedded libretto with musical witticisms reveals his amusing penchant for the banalities of conversation and the juicy satisfactions of gossip. As performed by the Washington Chamber Chorus, the clarity of diction was remarkable, especially considering the brevity of rehearsal time permitted by the composer in his tardy, piecemeal delivery of the score. The instruments play a comparatively small supporting role to

the chorus. The interludes are spare in texture and bewitching in sound. It is music that serves the libretto and the stage picture, but would probably not stand on its own.

The delightful choreography of John Butler resulted in a constant succession of memorable stage pictures, accomplished by his dancers on an extremely small stage. The beautiful conception may become a popular vehicle for television. In fact, the whole work seems conceived with this medium in mind. Swen Swenson as the Man in the Castle, Gemze de Lappe as the Countess, Loren Hightower as the Count, and Talley Beatty as the Unicorn, were highly effective. John Foster and Ethel Martin, playing the doctor and wife, Jack Leigh and Lee Backer, as the Mayor and wife, John Renn, the arrogant Gorgon, and Dorothy Ethridge as the lovable Manticore, were splendid in the supporting roles. Robert Fletcher was responsible for the magnificent costume designs. Paul Galloway prepared the Washington Chamber Chorus for performance and ultimately conducted the performance when Thomas Schippers, at the last minute, found he had too heavy a schedule.

Audience Cheers

The audience cheered the work at the final curtain and there were numerous recalls for the composer, the conductor, the choreographer, and the performers. A second performance was given in the evening.

Preceding the Menotti opera Mr. Callaway conducted a chamber orchestra in Milhaud's Second and Fifth Symphonies, for small orchestra, and Schönberg's early, experimental Kammer Symphonie, for 15 solo instruments.

Unprecedented incidents ruffled the three days of the festival. A Dallapiccola work, commissioned expressly for the festival, was not performed because of the reported exasperating demands of the composition; Menotti's chamber opera lost its designated conductor several days prior to the premiere; and a stage apron, said to be fastened with glue, gave way at a rehearsal on the morning of the festival's second day, injuring a bassoon player and a borrowed harp.

The festival opened with the Beethoven F major Quartet, Op. 135, played by the Juilliard String Quartet. Ruggiero Ricci, violinist, with Leon Pommers, piano, introduced Peter Mennin's Sonata Concertante, Op. 66, commissioned for the occasion. The Juilliard Quartet performed Henry

Cowell's Fifth String Quartet, a work that had had its initial hearing at the Music Critics' Workshop in Cleveland, Oct. 5. Mr. Ricci also played Prokofiev's Sonata in D major, for violin alone, and with Mr. Pommers, the Beethoven G major Sonata. General consensus of the new works termed the Mennin a tour de force, lacking in penetrating qualities, and the Cowell as engaging in simplicity, interesting in thematic material, but sometimes void of inspiration.

On the afternoon of Oct. 20, the Juilliard Quartet opened the program with a lively reading of Telemann's brief String Quartet in A major, edited by Hellmuth Christian Wolff. In the second portion of the afternoon event these men gave a superb account of Quincy Porter's highly regarded String Quartet No. 8. Paul Creston's Suite for cello and piano, commissioned for the festival, was introduced by Raya Garbousova with the composer at the piano. The prelude was in the style of a recitative with vastly Hollywoodian choral accompaniment, followed by a chorale, suggesting, but inferior to, MacDowell. The scherzino seemed to borrow inspiration from Ravel. An improvisatory aria was set forth in the cantilena, tedious in rhythmic pattern. There were some interesting piano textures in the tarantella; still, the work as a whole offers little, if anything, to Creston's stature. Miss Garbousova, with Theodore Sidenberg at the piano, also played Schumann's Phantasiesstücke, Op. 73.

Martial Singher, baritone, sang a formidable assignment on the evening of Oct. 20. The Juilliard String Quar-

ter, with Lee Luvisi, a pianist to remember, accompanied him in Gabriel Fauré's "La bonne chanson", Op. 61, in a thoroughly ingratiating performance. Werner Lywen, violinist, and John Martin, cellist, both first-chair players with the National Symphony, were Mr. Singher's and Mr. Luvisi's cohorts in Rameau's "L'enlèvement d'Orithie" ("Aquilon et Orithie"). This was somewhat marred by the violinist's lack of sensitivity to continuity and timing. Ravel's sensuous "Chanson madécasses" were superbly and imaginatively realized by Mr. Singher, enhanced with the flute of Wallace Mann, also of the National Symphony, and Mr. Martin. Irving Fine accompanied Mr. Singher in his hilarious and captivating "Children's Songs for Grown-ups".

Mr. Singher was also to have sung Luigi Dallapiccola's Cinque canti per baritono e alcuni strumenti, on early Greek poems, with Paul Galloway conducting an instrumental ensemble of eight. Weeks of study and struggling with the score, said to be fiendishly difficult, and the aid of Rudolph Serkin in attempts to clarify the music afforded only baffling results. No piano score had been furnished. It was finally agreed that abandonment of the project, considering the remaining rehearsal time, would be justified.

Mr. Dallapiccola then enlisted the services of Frederick Fuller, English baritone, who sang "Roncevaux", written by the composer in 1946. The baritone had performed the work before. For the substituted composition it can be said that the two performers and the music established a mood of foreboding. —Theodore Schaefer

Izler Solomon Begins Tenure With Indianapolis Symphony



Larry George-Indianapolis News

At a reception after the Indianapolis Symphony's first concert of the season are (left to right) conductor Izler Solomon, Kurt F. Pantzer, Mrs. Solomon, and Mrs. Pantzer

Indianapolis.—October 27-28, the Indianapolis Symphony Orchestra opened its 1956-57 season with all the glitter of a Hollywood premiere, before the largest opening audiences in the orchestra's 27-year history.

Bright spotlights, a liveried doorman, red carpet from curb to door, and an arc-light casting its beam to the sky bespoke the importance of the event, the first appearance of Izler Solomon as new permanent conductor of the orchestra.

The program opened with the "Egmont" Overture of Beethoven, which was dramatic and charged with vigor. Henry Cowell's Symphony No. 11, subtitled "Seven Rituals of Music", followed. Played for the first time here, this novelty experiments mildly

in new tonal effects which called forth some excellent work from the orchestra.

Paul Dukas's "The Sorcerer's Apprentice" was a wonderful job of conducting and performance. Mr. Solomon set a pace the musicians followed effectively with the best tone for this dazzling, dynamic piece. Brahms's Symphony No. 4 concluded the program and gave the most convincing evidence of the conductor's power. He presented it with an emotional warmth that too often eludes conductors.

The audience received Mr. Solomon with great enthusiasm and hearty response after each work and the press was unanimous in writing some of the most complimentary reviews the orchestra has ever received.

Following the Saturday night concert, an overflow crowd of almost 500 persons crowded into the ballrooms at the Indianapolis Athletic Club for a buffet-dance reception honoring Mr. and Mrs. Solomon. Entertainment was provided by the Jordan College Ballet, under the direction of Eileen Poston, performing Prokofiev's "Peter and the Wolf". A reception following the concert on Sunday afternoon was held in the Egyptian Room of the Murat Temple, thereby providing everyone with the opportunity to meet the new conductor and his wife.

—Marjorie Suddith

Williamsburg, Va.—Works by a variety of 17th- and 18th-century composers were heard this fall in a series of candlelight concerts, held at the Governor's Palace on Thursday evenings from Sept. 13 through Nov. 1.

Johnson Begins Tenth Year in Cincinnati

Cincinnati. — Sergio Perticarioli, young Italian pianist from Rome, made his United States debut playing the Khachaturian concerto with Thor Johnson and the Cincinnati Symphony at Music Hall Oct. 26 and 27. He had an electrifying technique and was a superb colorist. I would have preferred hearing his debut in another concerto in order to judge his virtues completely, although a Debussy prelude as an encore helped some. Whether Mr. Perticarioli can project interpretive depth remains to be observed.

The concert was also distinguished by the world premiere of Wallingford Riegger's Overture for Orchestra, for which occasion Mr. Riegger was here to take a bow. The overture is an excellent piece in extremely modern idiom, deftly conceived, dynamically orchestrated, with fascinating rhythmic patterns that are stimulating in their animation. Mr. Johnson and the orchestra gave it a brilliant performance.

For his tenth year as its conductor, Mr. Johnson launched the 62nd season of the Cincinnati Symphony on Oct. 12 and 13 at Music Hall with a program that consisted of Berlioz's Overture to "Benvenuto Cellini", Norman Dello Joio's Variation, Chaconne and Finale, Griffes' "White Peacock", and Beethoven's Fifth Symphony.

Dello Joio Work Wins Audience

The Berlioz overture showed that the orchestra was in unusually fine fettle for a season's opening. The Griffes work was performed with appreciation for its style and atmosphere. The Beethoven was rather indecisively manipulated, restrained rather than deeply expressive. It remained for the Dello Joio composition to capture major attention in the concert. It is pleasurable listening, with skillful orchestration. Dello Joio's musical language is descriptive and colorful, resourceful in ideas. The work was played with diligent concern for its virtues.

The local premiere of Vaughan Williams' Eighth Symphony was the memorable part of the symphony concerts on Oct. 19 and 20, although Richard Tucker won much favor with the audience in a different category. After "If with All Your Hearts" from Mendelssohn's "Elijah", Mr. Tucker went on to arias from "A Masked Ball", "Tosca", "La Gioconda" and "La Bohème" and indicated he was all bent on captivating the audience with operatic literature in which he excels. He succeeded.

The Vaughan Williams symphony has persuasive substance, heroic structure, and requires lavish, broad-paneled orchestral sound. Mr. Johnson gave a true investigation of its intrinsic worth.

Badura-Skoda Launches Series

Paul Badura-Skoda opened the Matinee Musicale Club's series, on Oct. 18, at the Netherland-Hilton's Hall of Mirrors in a program of Bach, Beethoven, Ravel and the Partita, Op. 58 of Jeno Takacs, composer-pianist at the Cincinnati College-Conservatory. Mr. Badura-Skoda was a superb recitalist. Poetic eloquence, restrained artistry, fluidity of musical continuity were entrancing facets of his playing. He avoided strong contrast in style, which might discredit him in the opinion of some, but I found all he played very re-



Sergio Perticarioli, who made his American debut in Cincinnati

warding. Mr. Takacs' Partita, dedicated to Mr. Badura-Skoda, is in five movements which are ingeniously conceived in somewhat Bartokian manner, attractive pianistically.

A recital by Inge Borkh, Alexander Welitsch, and their accompanist

James Quillian opened the season's Artist Series (now under College-Conservatory management with J. Herman Thuman as consultant), on Oct. 26 at Taft Auditorium. Her operatic skill seemed to be her greatest asset, although she sang Schubert's "Wohin" with exquisite style and taste. She was quite theatrical on the recital stage, her personality and dramatic flair captivating. A high point was "To This We've Come", from Menotti's "The Consul", and Weber's "Oberon" aria, "Ocean, thou Mighty Monster". Mr. Welitsch sang several solo groups and joined Miss Borkh in operatic duets.

Nemone Balfour gave a recital at the Taft Museum on Oct. 29 that was refreshing in its novelty and an unusual musical treat. Her program consisted of rare songs and ballads, mainly of British Isles tradition, which she sang with exceptional musical intelligence. All but two songs were accompanied by herself on the lute or Celtic harp.

—Mary Leighton

Shrine Auditorium Sold Out At Los Angeles Opera Opening

Los Angeles.—The San Francisco Opera Company's "Manon Lescaut", which opened the annual 13-performance season here in Shrine Auditorium Oct. 19, was such a smash success that its impetus has definitely carried over through the first five performances. The house was completely sold out—the Shrine seats 6000 plus—the audience was fashionably smart, and "Manon Lescaut", which the company had not presented here for six seasons, was an agreeably unhackneyed choice for an opener.

Dorothy Kirsten and Jussi Björling both sang brilliantly and depicted the drama with a forcefulness that carried a strong impact over the footlights. Other roles were effectively taken by Frank Guarrera, Lorenzo Alvar, Cesare Curzi, Margaret Roggero, Alessio de Paolis, Carl Palangi, Heinz Blankenburg and Colin Harvey. Oliviero de Fabritiis made his debut as a conductor, and impressed by his lyrical bent and his nicety of tonal perception.

"Bocanegra" with Warren

Verdi's "Simon Bocanegra" on Oct. 20 was given the advantage of a stellar cast and an excellent production, but the impossible complications of plot made it more a musical than a theatrical adventure. Leonard Warren in the title role sang with enormous suavity, and the long death scene was particularly affecting. Renata Tebaldi's role of Amelia Grimaldi calls for little in the way of dramatic action, but vocally she dispensed a constant flow of ravishing tone and artistic finesse.

Boris Christoff as Fiesco did not quite measure up to the extravagant advance billing; he sang with fine artistry, he is a definite personality, but the voice is not the round type of bass the part really demands. Roberto Turrini sang the tenor role of Gabriele Adorno with great gusto and ringing top tones, but with less polish than would have been desirable. Heinz Blankenburg, a young Los Angeles baritone, did exceedingly well both vocally and dramatically with the villainies of Paolo Albani, and

Carl Palangi was excellent as Pietro. Mr. De Fabritiis again conducted sensitively though not always with the clearest possible definition.

"La Bohème" at the Sunday matinee of Oct. 21 was a sell-out, with Licia Albanese and Jan Peerce in very good form, and Mary Gray making a successful debut as Musetta. Others in the well-balanced cast were Louis Quilico, Heinz Blankenburg, Alessio De Paolis, George Cehanovsky, and Virginio Assandri. Karl Kritz conducted competently.

"Falstaff" Triumphant

The gem of the season so far was "Falstaff" on Oct. 23. The core of the performance was William Steinberg's masterly conducting, which revealed all the sparkle and ingenuity of the wonderful score and kept the complicated ensembles under firm yet pliable control. Leonard Warren in the title role has scarcely surpassed the vitality and finish of his portrayal of the fat knight. Frank Guarrera was an admirable Ford, singing the famous second act monologue with such dramatic conviction as to bring the performance to a halt with prolonged applause.

Elisabeth Schwarzkopf was a radiant and charming Mistress Ford and sang with her usual consummate mastery. Oralia Dominguez in her debut as Dame Quickly disclosed a warm and full contralto voice and an engaging sense of comedy. Audrey Shuh, a young New Orleans soprano, made an unheralded debut as Nanetta, and quickly attracted attention by her charming lyrical voice and her assured deportment. Giuseppe Campora, also heard here for the first time, brought a youthful touch to Fenton and sang with taste and agreeable tone quality. Others in a uniformly excellent cast were Margaret Roggero as Meg Page, Virginio Assandri as Dr. Caius, Alessio de Paolis as Bardolph, and Nicola Moscona as Pistol.

The commodious Shrine bulged with the huge audience that came to hear Renata Tebaldi sing her first "Tosca" here on Oct. 24. Others have made more of the dramatic aspects of the role, but that was of little

moment in view of the endless outpouring of glorious tone, the phenomenal control of the voice, and the infinite variety of nuance and expressiveness. Richard Martell, easily the handsomest tenor in the business, made his local debut as Cavaradossi; his voice is not the round, ringing type, being compact and a bit wiry, but he sang with taste and assurance and acted competently. Anselmo Colzani, also new, was the Scarpia, offering a vigorous and sufficiently sinister characterization but not a particularly subtle one. George Cehanovsky as the Sacristan, Alessio de Paolis as Spoletta, and Carl Palangi as Angelotti, were all very good.

Some incomprehensible vendetta caused localized sections of the audience to boo the conductor, Glauco Curiel, on his entrances before the second and third acts. Never was booing less deserved, for Mr. Curiel conducted with fire and impetus and gave the singers the most understanding support.

Blacher's "Romeo and Juliet"

The opening Monday Evening Concert of the season Oct. 15 presented the first local hearing of Boris Blacher's scenic-oratorio, "Romeo and Juliet", in a concert version. The 17 short sections each deal with an important incident of the Shakespeare play, with the name parts assigned to a soprano and a tenor, lesser roles given to members of a chorus that plays an important part in the score, and an accompaniment by a chamber orchestra of nine instruments. The music is middle-of-the-road contemporary, being neither very dissonant nor very enticingly melodic, though it has some effective episodes. The performance was well directed by Andre Previn, and the principal parts were competently sung by Howard Sutherland and Virginia Bitar.

Other events have been a recital for viola da gamba and harpsichord by Eva Heinitz and Alice Ehlers—the annual Koldofsky Memorial scholarship concert—in Hancock Auditorium Oct. 14; the Antonio Triana Spanish Dance Company at Philharmonic Auditorium Sept. 29; the Roger Wagner Chorale at Philharmonic Auditorium Oct. 12; Leonard Warren in a recital to open the Occidental College series, Oct. 17; and the Westminster Choir, Philharmonic Auditorium, Oct. 20.

—Albert Goldberg

San Francisco Opera Season in Finale

San Francisco.—"La Bohème" and "Aida" were the two final productions of the 1956 San Francisco Opera Season. In the Puccini opera on Oct. 16, Licia Albanese, as Mimì, was in beautiful voice, and her characterization was fully gratifying. Jan Peerce, in less satisfactory vocal form, was also well received. His new associates, excellent ones, were Louis Quilico, a spirited Marcello, and Heinz Blankenburg, a splendid Schaunard. Italo Tajo was the Colline.

Mary Gray was new as Musetta. Once a member of the opera chorus, she auditioned for the part and got it when another soprano had to cancel her contract because of illness. George Cehanovsky, Alessio De Paolis, Virginio Assandri, Noah Grifin, Max Lorenzini, and Colin Harvey completed the cast. Karl Kritz did an excellent job as conductor, and Carlo Maestrini made some good innovations in staging.

Another capacity audience came to hear an extra performance (non-subscription) of "Aida", with Leonie

Rysanek in the title role. Once again Miss Rysanek proved a consummate artist, humanizing the role to an amazing degree, and dressing in it as a slave girl, not as a princess, with one costume throughout the opera.

The audience had a handsome Amneris in Nell Rankin, and a manly Radames in Richard Martell. Miss Rankin gave greater vocal satisfaction than the tenor, whose singing was of variable quality. Anselmo Colzani was notable in his voice and stage demeanor as Amonasro. Nicola Moscona shared singing honors with him as Ramfis. Also in the cast were Desire Ligeti, Virginio Assandri, and Katherine Hilgenberg.

As a whole, "Aida" was below par. There was much intonation trouble, the pitch backstage being about half a tone below the orchestra. But the ballet work was exceptionally good in both the temple and triumphal scenes.

The production used modernized sets, with projected pyramids, sphinxes, and such local color. Paul Hager was the director, and Oliviero De Fabritius conducted with his usual musical sensitivity and forbearance in matters of orchestral volume.

A repeat of "The Elixir of Love" Oct. 18 marked the finale of the home season. After that the company headed for Los Angeles.

Montoya in Guitar Recital

Carlos Montoya in a recital of flamenco guitar music at the Marines Memorial Theater, and debut recitals by pianists Marilyn Raubitschek and Findlay Cockrell in the Century Club were early season events.

The Dick Ford Dancers had the element of novelty in their program of modern dance, given twice in the Veterans' Auditorium. The three artists—Dick Ford, Marguerite Ford, and Judith Modell—were notably effective in dance satires—such as "Holiday", to the Grofé "Grand Canyon Suite", in which they satirized the Grand Canyon tourists to perfection. "Hitchhikers", in which the Fords had the assistance of a tiny seven-year-old, Ricky Conner, was another highlight of the program, which ran the gamut from a Bach chaconne to a musical comedy suite, done with the assistance of Sally Smaller, singer. Costumes by Dick Ford and Hildur Mahl were notably good. Leroy Miller was the assisting pianist.

Carmen Amaya proved as electrifying as ever in her flamenco dancing, and her company of assistants thoroughly enjoyable, in a program running for a week at the Curran Theater.

—Marjory M. Fisher

World Tour Planned By Wheelwright

San Francisco.—D. Sterling Wheelwright, professor of music and humanities at San Francisco State College, will leave March 4 for a sabatical tour of the world which will include attending spring and summer music festivals of Europe.

Flying first towards the Orient, he will conduct a small group to fine-arts centers, spending Easter in Jerusalem, a spring cruise on the Aegean Sea in May, and then conduct a party to the Florence May Festival, La Scala, Venice, and the Vienna Festival, and Paris events. His fifth annual Music and Art Tour will commence in Paris on June 30 for seven weeks, going by private bus to major festivals and sights.

Mr. Wheelwright draws on a private collection of slides and tape recordings for popular lectures on "Trailing the Arts".

Chenier, Tosca Outstanding in Chicago Season

Chicago.—The Lyric Opera opened its subscription series with Giordano's "Andrea Chenier" on Oct. 16. The leading roles were sung by Eleanor Steber, as Madeleine; Mario Del Monaco, as Chenier; and Tito Gobbi, as Gerard, with Emerson Buckley in the pit. The staging by Aldo Vassallo was fluid and authentic, especially in the crowd scenes; it brought history before our eyes in the Tribunal scene of Act III. The sets used were those of the old Chicago Opera days, though Gerald Ritholz contrived a new and fetching arrangement of the ballroom scene in Act I with scraps of old sets from other operas.

Miss Steber had not entirely recovered from her indisposition of the preceding week, but succeeded in projecting "La mamma morta" with power and great vocal beauty. The closing duet with Mr. Monaco was compelling and triumphant. Mr. Del Monaco was a handsome poet; he sang with the stentorian delivery of an Othello but with little vocal finesse. Mr. Gobbi again garnered the acting and vocal honors, sharing them with Mariano Caruso, as the Spy, and Andrew Foldi, as the Attorney-General. Eunice Alberts scored in her touching bit as the old woman, Madelon; Evelyn Reynolds was a poised and vocally audible Contesse. The Lyric is indeed fortunate in the excellence of its comprimarios.

In "Die Walküre", produced on Oct. 20, the five principals were Ludwig Suthaus, as Siegmund; Inge Borkh, as Sieglinde; William Wilderman, as Hunding; Paul Schoeffler, as Wotan; Birgit Nisson, as Brünnhilde; and Claramae Turner, as Fricka. Georg Solti conducted, and William Wymetal did the staging.

First Act Lacks Fire

The magnificent first act did not catch fire; only Mr. Wilderman had the true Wagnerian ring in his voice and looked properly menacing and savage. The second act went better, with the authoritative Wotan of Mr. Schoeffler and the youthful and slim Brünnhilde of Miss Nilsson. This young singer had a fresh, evenly-scaled soprano, audible in the middle register, with a by-no-means unpleasant cutting edge in the upper register. Miss Turner scored a decided success as the outraged wife of Wotan, dignified in action and more than competent in voice. In his farewell to the sleeping Sieglinde, Mr. Suthaus sang with more relaxed tone, achieving an effect truly moving.

The third act was a triumph from start to finish. The Valkyrie maidens were good, singly and in ensemble. Mr. Schoeffler's "Abschied" was dignified and moving, although it could have been more so with a slower tempo. The escaping steam back and front stage was properly impressive, even if its hissing overpowered the orchestra in the closing bars.

Nelli Replaces Cerquetti

What "Il Trovatore" might have been with Anita Cerquetti can only be surmised. There was plenty to commend in the performance of Oct. 23, especially Miss Turner's Azucena and Jussi Bjoerling's Manrico, surprisingly slim and youthful. Mr. Bjoerling's loss of weight has not impaired his voice, which sounded better than it did last year. Ettore Bastianini was a handsome but unnecessarily stiff Count di Luna. Again, Mr. Wilderman turned in a first-rate performance as Ferrando. Herva Nelli, who

substituted for the absent and ailing Miss Cerquetti, vocalized well, but did not project the dark nobility of Leonora sufficiently.

Some reservations I had about Mr. Solti's conducting of "Walküre" were not dispelled by his treatment of the "Salome" by Richard Strauss. His hard-driven tempos in the scene between Salome and Jokanaan and in other places were no help in bringing out the full opulence and decadent beauties of Strauss's scintillating, basiliscene orchestration. The staging, lighting, and grouping were all to be desired. Both Ramon Vinay, as Herod, and Martha Lipton, as Herodias, conveyed the full import of their characterizations in appearance, acting, and singing. Inge Borkh's entry suggested a young society matron rather than the degenerate teen-age daughter of Herodias, but her singing of the role had its exciting moments when the tempos permitted. Alexander Welitsch, as Jokanaan, was better than I had expected, although his skin had too healthy and pinkish a tinge to suggest the column of ivory that Salome was so infatuated with.

Accomplished Male Quintet

The five Jews—Marian Caruso, Alan Smith, John Carmen Rossi, Wilhelm Silber, Henri Noel—delivered their disputations fugue with virtuosity and extremely comical effect. The other singers, Eunice Alberts, as the page; John Alexander, as Narraboth; Arlington Rollman and Lloyd Harris, as the two soldiers; and Andrew Foldi and Ralph Nielsen, as the Nazarenes, deserve a brief mention for their competent performances.

On Oct. 26 "La Traviata" was given for the first time since the 1954 season. Eleanor Steber headed the cast as Violetta; Leopold Simoneau was Alfredo; and Ettore Bastianini was the elder Germont. His fine voice, of Verdi caliber, was used with little expression and few dynamics. Miss Steber was vocally tremulous until the fourth act, in which she sang the "Addio del passato" with superb control and rare tonal beauty. Mr. Simoneau had trouble coping with a heavier tenor role than he was naturally equipped to deal with, but

without undue orchestral interference, he projected in true bel canto style.

The new conductor, Bruno Bartoletti, seemed born to direct opera. He showed an understanding of singers' problems in getting over the orchestra but, in his zeal to help them, he sometimes forgot that he must give cues to his orchestral players also. Though expressive and eloquent, his beat at times caused the adjustment between stage and pit to get out of hand. He was, nevertheless, a welcome acquisition to the company.

The stage production was a strange mixture of scrim curtains and chorus and ballet costumes imported by Aldo Vassallo from Italy, with the dingy chandeliers and other appurtenances from the Civic Opera storehouse. With the aid of good lighting, however, they merged into what was almost as good as a spic-and-span new production. The corps de ballet mingled with the guests in the first act—another melange that did not quite jell, though later the dancing figures on the terrace provided a graceful counterpoint to the colloquy of the lovers front stage. Despite the unevenness of effect we were grateful for the experiment; may we have more such.

Fine as they were in some details, these several productions were as prelude to a supremely right and superb "Tosca", with Renata Tebaldi, Jussi Bjoerling, and Tito Gobbi, directed con amore by Mr. Bartoletti. In appearance and action evoking memories of Scotti, in his prime, Mr. Gobbi limned the villainous yet suave Scarpia with his voice as well. Miss Tebaldi gave the torrential Tosca plenty of voice with more to spare, with dulcet singing when the occasion called for it, and stopped the show cold with her "Vissi d'arte". In such big-league singing Mr. Bjoerling just about held his own until his "E lucevan le stelle" arrived. From then on he was in. Here was drama and music, full-blown, authentic, convincing. Carlo Badili's Sacristan was a joy to behold with its multiple bits of stage business. The Spoletta of Mr. Caruso, the Sciarra of Mr. Foldi, and the Angelotti of Mr. Rollman also contributed to a memorable evening.

—Howard Talley

Katims Conducts Verrall Premiere

Seattle.—Milton Katims led the Seattle Symphony in a brilliant first concert, on Oct. 22. Like a Broadway show the orchestra had opened out-of-town and therefore was able to come into home base—the Orpheum—in excellent playing form. The first new personnel in many years—five players including concertmaster Henry Siegl; Patricia Doran, first oboe; and Felix Skowronek, principal flute, added strength and luster.

A near-capacity audience greeted the conductor warmly as he began his third regular season. The program (Rossini, John Verrall, Dukas, Tchaikovsky) left us hungry for the formal substance that might have been contributed by Haydn, Bach, or Mozart. For our taste "L'Apprenti Sorcier" can be relegated to children's programs, with a cartoonist onstage. "La Gazza Ladra" overture was like a bright banner at the head of the season's parade, Tchaikovsky's Fifth Symphony a plunge into the emotional depths.

John Verrall's "Portrait of St.

Christopher", which received its premiere performance, is a strong, ingratiating statement, well-orchestrated, buoyant, and affirmative. We would like to hear it again.

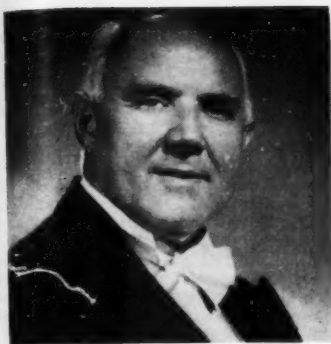
—Maxine Cushing Gray

Chattanooga Symphony Opens Concert Season

Chattanooga, Tenn.—The Chattanooga Symphony, under Julius Hegyi, opened its season Oct. 22 with a world premiere of Carl Anton Wirth's "Idlewood Concerto" for Saxophone, commissioned by Sigurd Rascher, its soloist for the occasion. The program was completed by Debussy's "Rhapsody for Saxophone", Weber's Overture to "Euryanthe", Enesco's "Rumanian Rhapsody", and Tchaikovsky's Fourth Symphony.

San Antonio Society Announces Series

San Antonio.—The 14th season of the San Antonio Chamber Music Society will feature four concerts, one each by the Quintetto Boccherini, the Juilliard Quartet, the Albeneri Trio, and the Quartetto Italiano.



A recent portrait of the pianist

Gieseking—His Death Closed A Chapter in Great Artistry

By RAFAEL KAMMERER

WITH the passing of Walter Gieseking, following an emergency operation in a London hospital on Oct. 26, another chapter in the history of great piano-playing came to a close. But not to a finality, for the pianist left behind a rich legacy of recordings on Columbia and Angel disks that faithfully mirror every facet of his unique, individual and eclectic style of playing.

Gieseking was not the product of any particular traditional school of piano-playing, nor, so far as I know, did he attempt to found one; yet more than any pianist of our time he brought a new dimension to the art with his uncanny ability to draw heretofore unheard tonal beauties from the instrument. The sounds that ravished the ear also highlighted, down to the minutest details, the inner meaning of the music. The bewildering array of tonal nuances at his command and the kaleidoscopic rapidity with which he could shift from one tonal color to another while keeping a number of voices moving on different dynamic levels were, perhaps, the distinguishing characteristics of his playing. All of which, of course, would have been impossible had he not also been a supreme master of the pedals.

A Great Technician

As to whether or not Gieseking was one of the great technicians of our time, a cursory playing through of his 78-rpm Columbia recording of Ravel's "Gaspard de la Nuit"—especially of "Scarbo"—which was made at the height of his powers, should convince a doubting Thomas that he was. He was not the spectacular virtuoso type nor did he strive for those "orchestral" effects that were in vogue at the turn of the century and the early decades.

In later years, he sometimes played with more power and force than he did at the beginning of his career, when his playing was noted chiefly for its refinement and delicacy. The late W. J. Henderson, in a review of one of Gieseking's recitals in New York during his first season in the United States, likened his pianissimos to De Pachmann's and declared that the latter "would be green with jealousy if he heard him."

Although he was one of the foremost interpreters of the music

of Debussy and Ravel, Walter Gieseking's tastes in music were catholic and his repertoire embraced practically the entire literature of the piano. His memory was phenomenal. He could memorize a complex modern score that he had never seen before, do so without the aid of a piano, on a train journey, and play it at a concert on arrival without running through it first.

In general he avoided programming the music of Chopin and Liszt because he thought it overplayed. Of the former, in his New York recitals, he played only the Fantaisie in F minor, the Barcarolle, the Berceuse, and one or two of the less hackneyed Valses, and of Liszt only the Rhapsodie No. 9. He introduced many new and unfamiliar works to American audiences on his early tours, and, surprisingly enough, he often featured the music of Scriabin—the Sonatas Nos. 3, 4, and 7, and the "Vers la Flamme".

First Visit in 1926

Gieseking came to this country for his first tour in January, 1926. He gave his first New York recital in old Aeolian Hall on Jan. 10. On the following Sunday afternoon he made his orchestral debut, with the New York Symphony, Eugene Goossens conducting, in Paul Hindemith's Piano Concerto (Kammermusik No. 2), which received its American premiere, and in Falla's "Nights in the Gardens of Spain." Another recital took place in Aeolian Hall on Feb. 8. On March 2, he gave his first Carnegie Hall recital before a sold-out house. All of his subsequent New York recitals were given there, and all

drew capacity audiences. It was perhaps characteristic of him that in spite of the critical opprobrium heaped upon Hindemith's Kammermusik No. 2, he boldly premiered that composer's Kammermusik, Op. 37, as well as the "Wiener Rhapsodie" by the then unknown Castelnuovo-Tedesco on that first Carnegie Hall recital.

Gieseking was one of the most peripatetic of pianists and in his globe-encircling tours frequently gave as many as a hundred concerts a year. He toured this country fairly regularly until 1938. During World War II he chose to remain in Germany, and, if he was not an active collaborator, it appears that he was not unsympathetic to the Nazi cause.

The pianist's first return to the United States in January, 1947, after being cleared of pro-Nazi charges by the United States military government in Germany, raised a tempest. Gieseking, however, left the country an hour or so before he was scheduled to play a sold-out Carnegie Hall recital because officers of the Department of Immigration had notified him that the concert would have to be postponed until a matter of "additional information" was cleared up. While shouting pickets carrying placards and a fashionably dressed crowd of bewildered expectant listeners milled around the darkened main entrance to the hall in the drizzling rain, Gieseking was already winging his way home.

When he returned again in 1953, although Carnegie Hall was picketed as before, no incident interrupted his recital on April 22. An audience that packed the hall gave him a thunderous ovation. Tech-

nically, his playing had lost some of its keen edge, but he remained to the end a wonder worker in tone and one of music's truly great interpreters. He was a giant of a man physically as well as musically, for he stood six feet, three inches tall, and weighed 200 pounds.

Walter Wilhelm Gieseking was born in Lyon, France, on Nov. 5, 1895, of German parentage. His father was a physician, a lover of music, and an amateur entomologist. From him the pianist inherited his love for music and his life-long interest in entomology. His early years were spent on the Italian Riviera where he received his elementary education from private tutors. He began picking out tunes on the piano at a very early age and taught himself to play by reading and playing everything he could lay his hands on.

Pupil of Karl Leimer

It was not until 1911, however, when the family moved to Hanover, Germany, and he entered the Hanover Conservatory, that Walter Gieseking began to study music seriously. His teacher was Karl Leimer, with whom he remained three years until World War I interrupted his studies and he joined the German army. His three years with Leimer were the only formal education he ever had. From Leimer he acquired the two foundational props on which he built his career—concentration and relaxation. Having mastered these two principles, Gieseking claimed that he needed very little practice to keep in shape.

"I did all my practicing in the Conservatory," he maintained. "The most difficult thing about learning to play the piano is training the fingers to play evenly, because they are of different strengths. But once that has become automatic, the rest is a matter for the brain. Memory is the important thing after one has perfected his technique."

He also believed that talent went

Four pianists meet during one of Gieseking's prewar American tours. Left to right are Josef Lhévinne, Harold Bauer, Jose Iturbi, and Gieseking



in inverse ratio to the necessity for practice and that the dreamer's intuition was often a safer guide to follow in the interpretation of a work than intellectual research. Some years ago Mr. Gieseeking collaborated with Karl Leimer in the writing of a book called, if I remember correctly, "The Shortest Road to Pianistic Perfection".

Gieseeking's hobby was collecting butterflies, of which he possessed some 14,000 specimens, all rare and all caught by himself in various parts of the world. He was also an inveterate mountain climber and nature-lover. He attributed the good health he enjoyed throughout most of his life to the fact that he was a vegetarian and a non-smoker. He was an omnivorous reader of scholarly bent in philosophy, history and biography. Although he had but little formal education in his life, he was considered an erudite man.

Last Dec. 5, traveling by bus

from Frankfort to Stuttgart, Walter Gieseeking was injured and his wife lost her life when the bus crashed. He recovered and returned here in March for a two-month tour. On March 22, he was soloist with the New York Philharmonic-Symphony in Beethoven's "Emperor" Concerto. His last Carnegie Hall recital took place on April 6, when, as Frank Milburn, Jr., wrote in this magazine, Gieseeking "showed again . . . that he has few peers in the musical world".

A discography of Gieseeking's recordings includes among many other things the complete piano solo works of Debussy, Ravel, and Mozart. Among pianists he was perhaps the most prolific of recording artists. It was, indeed, at a recording session that he was struck with the fatal illness—pancreatitis—and rushed to the hospital. But it is these very recordings that remain a living testimonial to a great artist.

Berlin and Boston Groups Heard in Hub Concerts

Boston.—The Berlin Philharmonic, which visited Symphony Hall Oct. 14 in the Boston University Celebrity Series, had made a deep impression upon their first visit to Boston two seasons ago, but the recent concert proved even more rewarding. So did the conducting of Herbert von Karajan, in Mozart's "Haffner" Symphony, Strauss's "Till Eulenspiegel" and the Second Symphony of Brahms.

The string ensemble of the Berliners, so deft and velvety, is not a comparative but an absolute quantity. So, too, is their mellow brass. Their cymbals are not so ravishing of sound as those in our own Boston Symphony, and one may prefer the lighter, thinner oboe sonority of the French school to the heavier sound from its thicker-reeded German brother. These are but minor details, however.

Mr. Karajan in the past had seemed to me to be mercurial; sometimes brilliant, but sometimes mannered. On this occasion everything went splendidly, in style and execution. No such Wagner playing has been heard here in a long time as the superb performance of the "Meistersinger" Overture, which came as an encore.

Symphony Visits Midwest

The Boston Symphony and Charles Munch had been back from Europe scarcely two weeks before they had to take to the road again for their annual adventures into the Midwest. Their last concerts before the short tour, at Symphony Hall Oct. 12 and 13, brought Bach's B minor Suite for Flute and Strings, Debussy's "Iberia", and the "Pathétique" Symphony of Tchaikovsky—a comfortable and familiar program.

Mr. Munch changed the essential character of the B minor Suite by presenting it primarily as a piece with solo for the orchestra's admirable first flute, Doriot Anthony Dwyer. To that end he used a very small orchestra, and even put mutes on the first violins. He also had the first violins play pizzicato instead of arco in the polonaise. This all gave a color and an aspect alien to Bach, but the flute part was most brilliantly played by Mrs. Dwyer.

With "Iberia", Mr. Munch was on ground of which he is master. He finds the muscularity and the principal and subsidiary rhythms so important to Debussy, and he also stresses the quasi-descriptive side of "Iberia". A magnificent performance. His way with the "Pathétique" was less satisfying. The first three movements went well, apart from a speed in the allegro of the first movement that reduced much of the string ensemble to a confused gabble. But the finale sounded improvised, went too fast, and showed some coarse detail.

Adele Addison, the young soprano who is now an artist of close to first rank, gave us an afternoon of real vocal excellence at Jordan Hall Oct. 21. This was splendid music-making, to which Brooks Smith, a sensitive accompanist, contributed greatly. Four songs of Monteverdi, lieder of Schubert, the "Ariettes oubliées" of Debussy, songs by Roger Sessions, Aaron Copland, Anthony Strilko and Charles Ives, plus a group of spirituals, made the fine if longish program.

Other musical events of the fortnight past have included the local debut of the Carabinieri Band from Rome at the Boston Arena Oct. 14, and The Little Gaelic Singers at Symphony Hall Oct. 19.

—Cyrus Durgin

North Carolina Opens New Symphony Season

Chapel Hill, N. C.—The North Carolina Symphony, under its director, Benjamin Swalin, begins its 11th season this year. The history of this group dates back to 1939 when Mr. Swalin, then a student at the University of North Carolina, his wife, and the playwright Paul Green gathered \$200 and enough amateur musicians in the area to start an orchestra. The first concert, in 1940, netted \$80 in receipts and warm audience response. Interest in the project grew, and the symphony was held together during the war years. In 1943 the state legislature voted \$2,000 for its support, which made this the first orchestra in the country to receive

official help and recognition from a state government.

The amateur basis of the ensemble became inadequate and led, in 1944, to Mr. Swalin's raising \$20,000 from the people of the state to found a fully professional orchestra. The project succeeded, and the first tour of the new group took place in 1945. It now enjoys support from close to 24,000 subscribers.

Since that time, the symphony has expanded in size and activity. It makes an annual tour of over 9,000 miles throughout the state, bringing serious music to cities and many towns completely off the beaten track. Two groups go out on these trips—the Little Symphony of 25, which plays at small towns, and the full orchestra of about 60 musicians, which travels to the larger communities.

During the 1955-56 season, the orchestra presented 107 concerts, 19 radio broadcasts, and one telecast. Its tour covered 56 communities and 11 colleges, going out-of-state as far south as Florida and South Carolina to play before university audiences. Among its most significant activities were the free concerts given for school children throughout the state. 140,000 students heard programs last season, as well as 40,000 adults.

Children are prepared for these appearances through talks given ahead of time by Mrs. Adeline McCall, director of the children's concerts division of the orchestra.

Activities this season will include solo appearances by native young artists, selected by auditions, and guest performances by Viviane Bertolami, violinist, and Karl and Phyllis Krauter, violinist and cellist. Two symphony workshops will be held for teachers preparing school children for concerts. Included in the repertoire will be a first performance of this year's winning work in the Benjamin Award competition.

Miami Orchestra In Schuman Premiere

Miami.—Andre Kostelanetz, one of the four guest conductors engaged for the series this season, led the University of Miami Symphony in a most memorable pair of concerts at the Miami Beach and Dade Auditoriums Oct. 28-29. The event celebrated the 30th year of the founding of the orchestra by the late conductor, Arnold Volpe, in 1927. It also offered the world premiere of William Schuman's "New England Triptych", which was commissioned by Mr. Kostelanetz.

The program was a well-chosen one, and included Beethoven's Symphony No. 1, Tchaikovsky's "Romeo and Juliet", a Suite for Strings by Corelli, and Rimsky-Korsakoff's "Capriccio Espagnol".

Under Mr. Kostelanetz, the university musicians displayed a refined sense of balance and orchestra color in the Beethoven symphony. His clarity of beat and incisiveness resulted in precise playing of a high order. The Corelli Suite for Strings, as arranged by Ettore Pinelli, brought tonal beauty from the various sections. The "Capriccio Espagnol" was given a brilliant interpretation, and the orchestra played it with enthusiasm.

Subtitled "Three pieces after William Billings", the Schuman work is of thorough craftsmanship and richness of musical invention. The pieces contain melodies of deep religious and patriotic fervor, associated with the stirring days of the Revolutionary period. There are moments of inspired writing, as in the second piece,

"When Jesus Wept". Here, Schuman's harmonization of Billings' melody and his deft scoring make for full listening. The work was introduced in New York by Mr. Kostelanetz on Nov. 3.

John Bitter, dean of the school of music, University of Miami, has announced that the Albert Pick Foundation of Chicago has granted \$50,000 to the university to build the Albert Pick Memorial Library. The building will be circular in construction and will resemble a phonograph record.

The first of the Civic Music Association's attractions was the Boris Goldovsky Opera Theater presentation of Cimarosa's "The Secret Marriage" at the Dade Auditorium Oct. 30. Herman Busch, cellist, and member of the University of Miami School of Music faculty, will appear with the Budapest Quartet in a performance of the Schubert Quintet in C when the quartet makes its second appearance here, Jan. 24, in the Friends of Chamber Music Series at the White Temple.

—Arthur Troostwyk

Hobday Leads Charleston Symphony

Charleston, W. Va.—A series of five subscription concerts will be given during 1956-57 by the Charleston Symphony, now in its third season under the direction of Geoffrey Hobday, British conductor and composer. Concerts have been switched from the Morris Harvey College Auditorium with a seating capacity of 1,000 to the Municipal Auditorium, which seats 3,500.

The opening concert was a "Pops" affair, held Oct. 23 with the orchestra playing in spirited manner short works by Elgar, Liszt, Sibelius, McBride, Boccherini, Glière, Sousa, Grainger and Loewe.

A second performance here of opera in concert form is scheduled Feb. 12, when Mascagni's "Cavalleria Rusticana" will be presented by the symphony together with the Charleston Civic Chorus, directed by Harold W. Ewing. Mr. Hobday will be in the pit. The April concert will feature winners of a statewide talent contest as soloists. The symphony also will play a student concert and one program out-of-town at nearby Montgomery.

The second performance of the recently-organized Charleston Ballet was given Oct. 12 at the Municipal Auditorium with Marta Becket of New York as guest artist. A highly interesting and well-performed program included the premiere of a new ballet composed by Miss Becket called "Variations On A Theme of Haydn", employing four of the variations of the music of Brahms, and a new version of "Mateha", a ballet with choreography of Andre Van Damme.

—Bayard F. Ennis

Louisville Orchestra Begins Regular Series

Louisville, Ky.—The Louisville Orchestra, under the direction of Robert Whitney, opened its 1956-57 season with subscription concerts on Oct. 24-25 which featured the world premiere of Walter Piston's "Serenata", commissioned by the orchestra in its series of modern works. This brought to 118 the number of world premieres presented by the Louisville Orchestra since 1948.

The first performance of Arthur Berger's "Polyphony for Orchestra" is scheduled for Nov. 17. Roger Goeb's "Concertino II" will have its premiers Nov. 28.

International Report

London Welcomes Ballet From Moscow; Ulanova Hailed

London. — Whatever else happens during the coming London season, it will be dwarfed by the exciting events of October, when for the first time for 200 years the Bolshoi Ballet Company, of Moscow, performed abroad.

The undertaking to bring the entire company, or rather a goodly portion of it, to London was an immense one. Special sets had to be designed for the smaller Covent Garden stage; hundreds of costumes and properties had to be packed, shipped, and unpacked; conductors had to rehearse the London orchestra; and a company of interpreters had to be engaged by Covent Garden.

Then came the great delay—the sudden announcement that the visit was off, owing to the incident of Nina and the hats. Then it was on, with the rush to meet the original opening date. Against this background was the enormous black market in tickets; people paid £5 for a 6s 6d seat, and sums said to be up to £30 were paid for more expensive seats for the opening.

Occasion Not To Be Forgotten

The evening of Oct. 3 was likened to the first of Verdi's "Otello" at La Scala in Milan, so exciting was the atmosphere, so high the expectations. Were we disappointed? Some were, but the occasion seemed more important than the ballet. As David Webster, director of Covent Garden, remarked in his curtain speech after the performance of Prokofiev's "Romeo and Juliet", here was true international co-operation. The scenes of enthusiasm were indescribable, the emotions of the moment will never be forgotten by those present.

"Romeo and Juliet" is more like an opera without singing than ballet as we know it. The massive sets looked as if they would do for "La Gioconda"; the acting of even the most unimportant member of the corps de ballet would have rejoiced any director's heart. And there surely is the secret—there are no unimportant members of the company; each one is an individual; each one is blessed with a personality; and, let me add, they are all wonderful dancers technically.

Like a Silent Film

This was dance-drama, mime with the minimum of set dances. The crowd scenes, the street brawls, and the excitement were like something from a silent Douglas Fairbanks film. In the midst of all this was the fabulous Ulanova, whose faultless technique and deep feeling for the role she was portraying were all one had hoped for, and more. She was not Ulanova as Juliet, she was the Juliet. Admirably partnered by Yuri Zhdanov, as Romeo, her lifts were quite unlike anything we ever see in the West—and she made the prolonged pas de deux in the third act something to treasure. We will also remember Sergei Koren's quicksilver Mercutio, Georgi Farmanlyant's virtuoso per-

formance as the Jester, the emotional Lady Capulet of Elend Iliushenko, and the broad humor of Iraida Clenina as the Nurse.

The Covent Garden orchestra, under Yuri Faier, gave Prokofiev's score all it could. It was close on midnight before the final curtain fell on Ulanova and her colleagues, surrounded by bouquets, laurel wreaths, and the applauding Dame Ninette de Valois, Frederick Ashton, and David Webster.

Ulanova also danced Giselle, sharing the title role with Raisa Struchkova, the Bolshoi's second ballerina. Ulanova's Giselle was considered by most to be incomparable; that it was faultless technically was to be expected, but the many delicate and subtle touches she brought to her characterization were the mark of a very great artist. The sets were true period pieces; the choreography of Lavrosky simplified much of the explanatory mime one is accustomed to; Hilarion was no longer the conventional villain, just a mistaken forester; and, of course, there was a flying Willi.

"Swan Lake" was disappointing. It was very long, very old-fashioned, with a happier ending than we usually have. Of Petipa and Ivanov there was nothing. The dancing of the corps was exemplary here, and Farmanlyant's Jester was superb.

"The Fountains of Bakhchisarai", a long hodge-podge of spectacle, film-like drama, and undistinguished music by Asafiev, had little to commend it, certainly not the poor choreography. The dancing was brilliant despite the paucity of material, and Struchkova and Yuri Kondratov achieved a personal success for their performances.

The Russians could have gone on filling Covent Garden for weeks. In any event, they gave three extra evenings at the Davis Theater, Croydon, one of London's large suburbs.

The most important operatic event during the period under review was the premiere, on Oct. 2, of Lennox Berkeley's one-act opera "Ruth", per-

Anna Pollak, as Ruth, and Peter Pears, as Boaz, in the new opera by Lennox Berkeley

Julie Hamilton



formed by the English Opera Group during their short London season at the Scala Theater. Eric Crozier's libretto, based on the Biblical book, has little action—indeed, how could it?—but it tells the story most sincerely. Berkeley's score is likewise rather static, but none the less affecting; the somewhat long scene of the harvest festival contains some of his most original writing.

Berkeley's score is made up of 21 numbers (seven in each scene) linked together by accompanied recitative. While he is not yet as adept as Britten in writing for the small English

On Oct. 7, the Czech Philharmonic paid its first post-war visit, under its resident conductor, Karel Ancerl. Formerly known as the Prague Philharmonic, this is not a huge ensemble, but it displayed admirable discipline and a buoyant tone; the strings were noteworthy, having great vitality. The programs (it also played on the 15th) were hackneyed; the one novelty, Slavicky's "Moravian Dance Fantasy", was second-rate.

American visitors during the last few weeks have included Marian Anderson; Thomas Schippers, Virginia Copeland, and Rosalind Elias, who



V. Malyshev

Scene from Act II of the Bolshoi Ballet's production of Prokofiev's "Romeo and Juliet". In this dance of the jesters, the central figure is Georgi Farmanlyant

Opera chamber orchestra, one felt that he was more at home here than in the larger, full-scale "Nelson" of a couple of years ago. Anna Pollak was a moving and sympathetic Ruth; Una Hale, a sincere Naomi; and Peter Pears, a fine Boaz. Charles Mackerras conducted. The new opera was preceded by a weak performance of John Blom's "Venus and Adonis".

The dominating figure in the orchestra concerts that marked the beginning of the season was Sir Thomas Beecham. Besides conducting the opening Royal Philharmonic concert, he replaced the indisposed Sir John Barbirolli at the BBC Symphony's first concert. He also accompanied Isaac Stern in an Albert Hall Celebrity Concert.

The Royal Philharmonic concert was devoted entirely to Richard Strauss and attracted a capacity audience. Although we could have done without "Macbeth", this was an evening of fine playing, culminating in a memorable performance of "Ein Heldenleben".

At the BBC concert, on Oct. 10, Sir Thomas conducted the first performance of William Alwyn's Third Symphony, specially commissioned by the BBC. A romantic work, it had an instant appeal. The second concert of the series, on Oct. 24, introduced Alan Rawsthorne's Violin Concerto No. 2, played by André Wolf and conducted by Pedro De Freitas Branco. On the basis of one hearing, the concerto sounded as if it lacked inspiration and the composer had to work hard to make his ideas last.

took part in the television performance of Menotti's "The Saint of Bleeker Street", and Mattiilda Dobbs, who sang the part of Catherine in a studio performance of Bizet's "The Fair Maid of Perth", under Sir Thomas Beecham.

The Menotti opera, enthusiastically received by the press, was staged by Rudolph Cariter, film director. Covent Garden's American baritone, Jess Walters, sang Don Marco; Raymond Nilsson was Michele; Janet Howe, Assunta; and June Bronhill, Carmela.

—Harold Rosenthal

Muriel Smith Sings In England

Manchester, England. — Muriel Smith, mezzo-soprano, gave a program Sept. 14 in the Library Theater, Manchester, which was received with notable critical acclaim. Her program included early English music, Schumann's "Frauenliebe und Leben", and Negro spirituals. Gerald Moore was her accompanist.

The critic of "The Manchester Guardian" wrote that "in her hands the material for building musical horizons are astonishingly far-flung... each song was movingly characterized, while the prevailing intimacy of atmosphere was wholly preserved."

More reports on the international scene can be found on pages 26 to 29.

Szigeti Discusses Modern Violin Sonatas He Will Play in Series

By JOSEPH SZIGETI

IT is rather an indictment (or, if you prefer, a sign of poverty) of our musical economics and policies that my 20th-century cycle should be considered a novel experiment. After all, this is nothing more than the anthology idea applied to one instrumental combination as exemplified in one of the musical forms: the Sonata. This sort of stock-taking has always been practiced by forward-looking publishers of literature and by literary reviews that at certain intervals have published anthologies of works that had been issued under their imprint within a chosen period, two or three decades, let us say. I am thinking of such publications as the "American Caravan" and the anthology of the Dial Press.

In much the same way these programs have "fallen into place": all of the 11 works appear on them by virtue of my previous association with them, an association going back sometimes three decades or more. Not one has been added as an afterthought. As to "justification" of this particular choice: that is up to the performance! It was natural that I include a work like Ernest Bloch's Sonata, which I had already played in the early 1920s and which only lately is coming into its own. As to the Busoni, it is most likely that the Bach Chorale and Variations which form the culmination of this Sonata may have pointed the way to Alban Berg's use of a Bach Chorale (and Variations) in his Violin Concerto (a procedure which was followed in turn by the Norwegian composer Valen in his Violin Concerto, in the 1940s). Therefore the inclusion of the Busoni work in the scheme seems to me a "must".

Bartok Preferred Second Sonata

Where more than one sonata was available, it was sometimes the composer's preference which decided me. Bartok preferred his Second Sonata to his First, and it was this work that we invariably played when appearing together between 1927 and 1941. Prokofiev's two Sonatas for Violin and Piano are so often heard nowadays that I felt his less-known Solo Sonata should be chosen.

Whether 1956 is in fact the "psychological moment" for a survey of the contemporary sonata is a debatable point, but my own conviction (probably biased) is that this is a very opportune moment. Let us suppose that a violinist had undertaken such a survey 50 years ago. He would have "anthologized" the last of the Brahms Sonatas, Op. 108, the Richard Strauss Sonata, probably one of Max Reger's, the lovely work in A major by Gabriel Fauré, Saint-Saëns' First Sonata, one of the Grieg Sonatas, and, above all, that astounding "réussite complète" in the sonata form, the one by César Franck.

This selection of course lays no claim to completeness, but what it

does bring out, I think, is the fact that dissimilar as these works may be in scope, tendency, and style, they all operate with approximately the same instrumental resources. Now it is precisely the dissimilarity of these instrumental procedures that is most striking when one listens to the 11 works that I am going to play in my 20th-century series, a point which has struck me repeatedly while rehearsing for this project. My programs will include 11 sonatas of this century: Busoni's Second Sonata (1900), Ives's Sonata No. 4 ("Children's Day at the Camp Meeting") (1914-15), Debussy's Sonata (1916), Honegger's First Sonata (1916-18), Bloch's Sonata (1920), Bartok's Second Sonata (1923), Ravel's Sonata (1923-27), Stravinsky's Duo Concertant (1932), Hindemith's Sonata in E (1936), Prokofiev's Violin Solo Sonata (1947), and Vaughan Williams' Sonata in A minor (1952-54).

There is no common denominator for these 11 works. In duration, in formal plan, in style, and in their technical devices they reveal astonishing diversity. Even the playing times are quite revealing. The two longest (by Busoni and Bloch) last half an hour each. They may have been written with Ysaye in mind, even though Busoni dedicated his Sonata to Ottokar Novacek. For Busoni and Ysaye were friends and sonata partners and Bloch was an Ysaye pupil in his early days! The eloquence and drama of the Bloch Sonata make this very probable. So here we would have the impact of a great personality on the creative processes of two masters.

The three shortest of the 11 So-

(On Dec. 8, 10, and 12, Joseph Szigeti, with Carlo Busonatti at the piano, will give a cycle of Eleven Sonatas of the 20th Century at the B. De Rothschild Foundation in New York. In connection with this series, this article has been written for *Musical America* by the eminent violinist who has been so closely associated with contemporary composers and their music. Mr. Szigeti is also giving the cycle for the Filarmonica Romana, in Rome, for the Tonhalle in Zurich, and for the University of California, in Berkeley.)



Joseph Szigeti (right) with Pablo Casals (left) and Joseph Schmidt-Goerg, curator of the Beethoven House in Bonn, at Zermatt, Switzerland, last August

natas (by Ives, Debussy, and Hindemith), lasting 10-11 minutes each, show these very different personalities aiming at a similar conciseness and at a similar avoidance of the effusions and solemnities associated with the fin-de-siècle sonata. Between these two extremes of playing time we find Vaughan Williams (with 23-25 minutes), Bartok (with 19), Honegger (with 19), Ravel (with 16), Stravinsky (with 16), and Prokofiev (with 12½).

Use of Pizzicato Effects

When we come to some of the technical devices employed by the 11 composers, we find that all but three of them (Busoni, Honegger, and Hindemith) use pizzicato effects extensively. Most daring are Bloch, Ravel, and Bartok. Harmonics are used by Bloch, Debussy, Bartok, and Stravinsky. The mute is used only by Bloch and Bartok. Bartok's use of "tone clusters" in the second movement of his Second Sonata, both in the violin and in the piano part, may have been influenced by Henry Cowell's visit to Budapest (and, of course, to Bartok) around 1920. Bartok gives the violin three adjoining half tones simultaneously. Charles Ives's use of tone clusters was probably unknown to Bartok. Incidentally Bartok was always on the alert for instrumental "devices" and I remember his asking me during a luncheon following one of our rehearsals for a concert in 1927 to jot down some instrumental "tricks" that I had shown him, half in jest—which I did, subsequently!

A propos of pizzicato effects, it saddened me lately to hear a brilliant performance of the Bloch Sonata in which the novel and evocative effect Bloch intended in the middle section of the slow movement—a sort of "night piece" with nature sounds—was abandoned, and the passage was played with spiccato bowing, instead. The open string "drone" or the color-

istic effect achieved by Bartok when he lets the open strings "intrude" upon passagework in a remote key is one of the devices that seem characteristic of our time. I am aware that the "drone" or "bagpipe" or "musette" effects were often used by classic masters, but an effect like that in Bartok's Second Sonata, in the second movement at No. 20, would have been unthinkable—and unprintable—before him! Vaughan Williams also applies this open string "drone" in the first movement of his Sonata so extensively that he uses two staves in the violin part to notate the six bars that precede 13. Stravinsky's use of a deceptively simple device—mixing "stopped" and "harmonic" A's (in an accompaniment figure in the Gigue of the Duo Concertant) is of course a procedure that goes back to classic masters (Bach's use of this in his E major Prelude is the most famous example). But the way Stravinsky uses it is so novel that he makes it his "own". Likewise, his masterly use of the initial "martelé" violin figure as the subsequent piano accompaniment to the Cantilène (in the first movement of the Duo Concertant) is something that is simple in its way, but as the French say: "il fallait y penser!"

We can compare the 11 works profitably in other ways. Two of them are in two movements each—those by Hindemith and Bartok. Seven of them are in three movements—those by Bloch, Debussy, Honegger, Vaughan Williams, Ravel, Ives, and Prokofiev. The Stravinsky work has five movements. Variations are used by Busoni (on a Bach Chorale), Prokofiev (on a folk-song-like theme), and Vaughan Williams (on a theme of archaic cast). Ives utilizes Robert Lowry's hymn, "At the River", in the third movement of his Sonata No. 4. Bartok in the second movement of his Second Sonata uses folk elements assimilated by him to an extent that makes it futile to try to make "attributions". The "Blues" in the Ravel Sonata is likewise a synthesis of "recreated" Blues ingredients.

Short Introductions

Six of the composers, Honegger, Debussy, Ives, Stravinsky, Busoni, and Bartok, write short introductions to their first movements. The others, Hindemith, Vaughan Williams, Prokofiev, Bloch, and Ravel, "plunge into" their first movements without such introductory measures. Two of the works, the Busoni and Bartok, are linked together in the way Beethoven's late sonatas and quartets are, and should therefore be played without a pause.

The endings of the sonatas are also different. Prokofiev, Ravel, Hindemith, and Debussy write "conventional", brilliant, loud endings. Bartok, Bloch, Stravinsky, Busoni, Vaughan Williams, and Honegger end on a long, soft note.

(Continued on page 25)

Personalities

Rudolf Serkin will tour India in November in co-operation with the International Exchange Program of the American National Theater and Academy. Mr. Serkin's engagements include a performance for the UNESCO conference that will be held in New Delhi.

Renata Tebaldi has been awarded the Orpheus of the year by the city

with a recital in Toronto on Nov. 5. He will be soloist this year with the New York Philharmonic-Symphony, and the Minneapolis, Cleveland, Buffalo, Rochester, and Salt Lake City orchestras.

Eudice Shapiro has recently signed a contract to record for Vanguard Records and has also been engaged by the National Federation of Music

in London, Vienna, Zurich, and Luxembourg.

Glenn Gould will appear in Russia next spring. A two-week tour there will follow Mr. Gould's European debut, as soloist with the Berlin Philharmonic, at the end of April, 1957. In both Moscow and Leningrad, the young Canadian pianist will appear twice as soloist with orchestra and

fraternity, on Oct. 23. The NBC "Home Show" on Nov. 7 was scheduled to present the story of Miss Slenczynska's life on coast-to-coast television.

Frances Yeend is singing three of Puccini's heroines within six days this month: Mimi in "La Bohème" on Nov. 10 in Detroit with the New York City Opera; Butterfly on Nov.



Moura Lympany (left) discusses her recent appearances in Russia with **Sir Francis Rundall**, British Counsel General in New York, and **Lady Rundall**. The occasion was a reception for the English pianist

of Mantova, Italy. The award, called opera's answer to the Hollywood Oscar, is for high musical achievement.

Andor Foldes recently returned from his first South American tour and has been re-engaged for 35 concerts for the next season.

Gary Graffman, having completed a 15-concert tour in South America, has started his first European tour. At present he is performing with orchestras in Czechoslovakia.

Jeanne Mitchell and **James Wolfe** have completed a concert tour of Iceland, which was sponsored by the United States government.

Artur Schnabel and his wife have announced the engagement of their daughter, **Eva Anna Schnabel**, to the Rev. William Sloane Coffin, Jr., acting chaplain of Phillips Andover Academy.

Richard Ellsasser will serve as official recitalist of the First Congregational Church of Los Angeles. Mr. Ellsasser will be in charge of the Sunday Evening Festival and will give a series of 15 recitals.

Clara Haskil, arriving in the United States on Oct. 27, made her debut with the Boston Symphony on Nov. 2, 3, 4, and 6 performing Beethoven's Third Piano Concerto. The pianist will be heard with the New York Philharmonic-Symphony on Nov. 15 and 16.

Clifford Curzon, absent from the United States concert scene last season in order to fulfill European commitments, opened his American tour

Clubs to appear as soloist at its biennial convention in Columbus, Ohio, in April. The violinist will give many concerts in the Midwest and the West coast as well as appearing as soloist with the Phoenix (Arizona) Symphony.

Robert Casadesu, currently on his North American tour, will perform with the New York Philharmonic-Symphony on Dec. 8 and 9 and will also be heard with the Philadelphia, Cleveland, St. Louis, and Pittsburgh orchestras.

Harry Beall and **Mary Lester** were married on Nov. 10 in Saratoga Springs, N. Y., in the presence of their immediate families. The groom is Midwestern sales representative of Columbia Artists Management and personal tour manager of Lily Pons.

Leonard Pennario was soloist in Chopin's F minor Piano Concerto in the opening concert on Oct. 14 of the Honolulu Symphony, which was conducted by George Barati.

Karl and Phyllis Krauter will give the first of a series of two chamber-music recitals on Nov. 27 at the Kaufmann Auditorium, Lexington Ave. at 92nd St., New York City. Irene Jacobi and Joseph Wolman will be the assisting artists.

Gyorgy Sandor will play the Brahms Second Piano Concerto in Dallas on the 5th of December and will be heard in Liszt's First Concerto in Manchester, England, on the 9th of the same month. Remaining in Europe until Feb. 12, Mr. Sandor will appear as soloist with orchestras



Lily Pons is presented with a telephone made of golden button chrysanthemums by **Donald Voorhees**, conductor of the Bell Telephone Hour Orchestra, when Miss Pons made her 50th appearance on the popular radio program

give one recital. He has also been engaged for the Vienna Music Festival in June, playing a recital and an orchestral engagement.

Leonard Shure began his season on Oct. 28 when he appeared as soloist with the Springfield (Ohio) Symphony. Mr. Shure, who is now living in New York City, will tour Europe beginning in January and has recently completed recordings for Epic Records.

Gertrude Janssen, who has studied mainly in Germany, will give a recital in Carnegie Hall on Nov. 29. The program will include German lieder as well as an aria from Goetz's "The Taming of the Shrew."

Ruth Slenczynska was presented with national honorary membership by Delta Omicron, professional music

Milton Katims, Seattle Symphony conductor, hooks a 90-pound blue shark during a fishing expedition in the Pacific



Anna Russell is assisted by some Zulus as she threatens her manager, **Eastman Boomer**, during her South Africa tour. She gave eight performances at the Johannesburg Festival. One was recorded by Columbia for a new disk

13 in Davenport, Iowa, with the NBC Opera; and Turandot on Nov. 16 in Hartford with the Connecticut Opera.

The 40 Swedish lads who make up the **Stockholm Gosskor** returned from their five-week tour of the Midwest singing the praises of the hospitality heaped upon them in the Swedish communities in Minnesota, Wisconsin, and the Dakotas.

Helene Erickson, concert soprano, is adding operatic roles to her repertoire at the Columbia Opera Workshop, where Felix Brentano is the director.

Milan's cathedral is a backdrop for **Thomas Schippers** during his recent tour of Europe





OPERA at the Metropolitan

(Continued from page 3)

Pechner sang with true bravura.

In justice to Albert Da Costa it should be stated that he performed the role of Walther just as well as many more seasoned artists imported from Germany for that task. The dryness that marked his tone in the upper range in Act I was not so noticeable later in the opera and he was musically secure. But the impetuous charm, the ringing beauty of tone, the emotional nuance, the aristocratic bearing that this part should have are still to be attained by this young artist. He performed with becoming simplicity, and his Falstaffian appearance in the last act was not his fault, but that of his costume and make-up.

In other major roles were Martha Lipton (as Magdalene), dramatically vivid, if vocally uneven; Paul Franke (as David), excellent after some peculiar lapses into half-voice in Act I; and John Brownlee (as Kothner). The others were Charles Anthony (as Vogelgesang); Calvin Marsh (as Nachtigall); Benjamin Wilkes (as Zorn); James McCracken (as Eisslinger); Gabor Carelli (as Moser); Osie Hawkins (as Ortel); Lawrence Davidson (as Schwartz); Louis Sgarro (as Foltz), his first at the Metropolitan; and Clifford Harvuot (as the Night Watchman).

The dances in the last scene were amusingly if a bit anachronistically choreographed and well executed. Dino Yannopoulos' staging was sensible, notably in the melee in Act II, where the semi-darkness helped enormously. Ellen Meyer did as well with the dingy sets as anyone could have, and the meadow on the Pegnitz was flooded with light and color. —R. S.

Soiree and Don Pasquale

Nov. 2.—The Metropolitan's double bill of Zachary Solov's ballet "Soirée" and Donizetti's "Don Pasquale" proved even more zestful this season than last. Thomas Schippers was just as alert and sensitive as before, but more at ease on the podium. He is a shining proof of the fact that the United States can produce first-rate conductors. What we need is more encouragement and opportunity for them.

Two new dancers were seen in "Soirée". Pierre Lacotte, of Paris had the leading role of the Boy, in his Metropolitan Opera Ballet debut. On the basis of this performance, and with all due allowances for debut nervousness, it was difficult to see why he had been imported. Apart from smooth pirouettes, his technique was both weak and faulty in style. His beats were sticky and imprecise; his arms and shoulders were stiff; his elevation was not good; and he did not partner Mary Ellen Moylan securely or with the air of gallantry required by his role. Vitorio Korihan, as the Spaniard, was also rather insipid (although in this case the choreography must be blamed for some of the ineffectiveness).

Miss Moylan, I am happy to state, was in superb form, after a tense beginning. Mr. Solov has improved her choreography in several passages. In her pas de deux with Mr. Lacotte near the close, and even more notably in the variations with the Boy Guests, Miss Moylan danced with a tensile strength, a lightness, and graceful charm that were always dominated

by a fine sense of style. She is a distinguished artist in everything she does.

The corps was insecure and off the beat at the beginning but improved notably as the ballet progressed. As a whole, it gave a bright and engaging performance, and one that should encourage the Metropolitan to give it further opportunities. Mr. Schippers captured the wit and epigrammatic quality of the music, Benjamin Britten's



Lucine Amara as Eva

"Soirées Musicales" after Rossini. He was not as completely in rapport with his dancers as he was later with his singers, but this may well have been owing to less rehearsal with them.

The performance of "Don Pasquale" was one of the most delectable that the Metropolitan has given in many years. So buoyant was the orchestra under Mr. Schippers that the audience gave it a special ovation after the overture. Robert Merrill was the newcomer to the cast, singing the role of Dr. Malatesta for the first time at the Metropolitan. Not only was his diction admirable, but he scaled his powerful voice carefully to the others in ensembles, and acted with a keen sense of the general style of the production. At times, Mr. Merrill has been one of the rough diamonds of the company, but on this occasion he boasted polish as well as exciting vocalism.

Equally delightful was Fernando Corena in the title role. Even

though Dino Yannopoulos has put a heavier accent on clowning this year, Mr. Corena never lost the thread of his characterization and his Don Pasquale had deeper tones than mere bumptiousness. Both in solos and ensembles his voice was fresh and perfectly controlled.

Hilde Gueden looked stunning, sang beautifully, and carried off the role of Norina with precisely the right touch of stylization. She never forced



Photos by Sedge LeBlanc

Robert Merrill as Malatesta

her voice, and if it did not always come through in the larger ensembles, it never failed to emerge where its individual shade of color needed to dominate. In her solo arias and in the duets, the tone was jewel-like in purity and brightness of hue.

Cesare Valletti has never sung with a more ravishing quality of voice or with a more limpid lyricism. During the serenade, "Com' e gentil", no one ventured to breathe, and the heartfelt "bravo" that was uttered afterwards by one unmistakably Italian member of the audience must have been echoed by everyone. Like the other artists, Mr. Valletti was quite as solicitous of Donizetti's marvelous ensembles as he was of his solo arias.

Charles Anthony took the minor role of the Notary for the first time at the Metropolitan. The chorus was expert; and the costumes, sets, and revolving stage of Wolfgang Roth were as piquant as ever in their effect. —R. S.

Henry Purcell's "Dido and Aeneas" in its annual Town Hall concert. A small string ensemble and cembalist, and the following soloists assisted the chorus: Shakeh Vartenissian (Dido), Maria Fiscella (Belinda), Clarabelle Neil (Second Lady and Witch), Calvin Marsh (Aeneas), Diana Belk (Sorceress), Rita Williams (Attendant Spirit), and Frank Cichocki (Sailor). John Harms conducted.

Unfortunately, nothing jelled in this performance of Purcell's masterpiece until the final scene in the final act, when Miss Vartenissian wrapped her lush voice around those poignant chromatics, unsurpassed even by Bach in expressing grief, in Dido's lament and made them meaningful. The chorus (or was it Mr. Harms?) suddenly came to life and did some expressive singing on its own in those soul-stirring passages "Come Away" and "Great Minds Against Themselves Conspire". But by that time the concert was practically over.

Alessandro Scarlatti's Cantate Pastorale for solo voice and strings was the curtain raiser. Maria Fiscella, the soloist, sang it with a light sweet voice but the music is insufferably dull. —R. K.

NBC "Butterfly" Given in New Orleans

New Orleans.—The musical season was inaugurated Oct. 28 by the NBC Opera presentation of "Madam Butterfly". The group appeared under the auspices of the New Orleans Opera House Guild (Community Concerts).

Elaine Malbin was a sympathetic heroine; her impersonation of Cio-Cio-San captivated her audience. She was well assisted by Edith Evans as Suzuki, Davis Cunningham as Pinkerton, and Mac Morgan as Sharpless. In fact, the entire cast showed care in its selection. Conductor Herbert Grossman was responsive to the sensitivity of the score.

The New Orleans Philharmonic-Symphony made its season's debut on Oct. 30. Conductor Hilsberg could not but have felt thrilled by the heart-warming welcome accorded him upon his entrance. The orchestra made an excellent impression in Rachmaninoff's Symphony No. 2, in E minor. Howard Hanson's "Elegy in Memory of Koussevitzky" was specially placed on the program as a memorial tribute to Corinne Mayer, founder of the Philharmonic society, who died last April.

—Harry Brunswick Loëb

Newbold Morris Receives Award

Newbold Morris, chairman of the board of the New York City Center of Music and Drama, has been awarded the City College's tenth annual John H. Finley Medal for "significant service to the City of New York". Mr. Morris is being honored for his contribution to the cultural welfare of the city in helping to found the City Center, and for his philanthropic work with health and welfare agencies.

Buenos Aires.—Jorge d'Urbano, professor of literature and philosophy and former music and drama critic, has been named director of the famous Teatro Colón here.

OTHER OPERA in New York

Rigoletto Is Final City Opera Offering

Nov. 1.—The New York City Opera, in its closing week of the fall season put on a new production of "Rigoletto" (of which this was the first two performances) that must be ranked as one of its finest achievements to date.

The production was imaginatively staged by Michael Pollack, a vocal member of the company making his debut with the organization as stage director. Leo Kerz's sets, using the ladder as a symbolic motif, are tastefully done.

Julius Rudel's masterly conducting, the expressive playing of the orchestra, and the notably fine singing of the chorus, added no little to the gripping dramatic intensity of the performance as a whole. The cast was dominated by Cornell MacNeil's powerfully characterized and memor-

ably sung Rigoletto. Despite some vocal limitations apparent in her singing of "Caro nome", Sylvia Stahlman made an appealing Gilda. Barry Morrell, a handsome Duke of Mantua, sometimes forced his high tones but was in good vocal trim.

There was also the splendidly sung Count Monterone of Joshua Hecht. Richard Humphrey as Sparafucile, Mignon Dunn as Maddalena, along with Shirley Winston, Arthur Newman, Frank Poretta, Mark Elyn and Helen Baisley, in the lesser roles, were also effective. The jester's dance and the ballet of the courtiers on the revolving stage were unnecessary but not distracting. —R. K.

John Harms Chorus Presents Dido and Aeneas

Town Hall, Nov. 4, 5.30.—The John Harms Chorus, now in its 17th season, presented a concert version of

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Artists and Management

Concert Associates Announce New Artists

Concert Associates, Inc. (Kenneth Allen, Janet Lauren and Ruth Hokanson), announces major additions to its artist list for the 1957-58 season.

It will introduce to North America the Agrupacion Coral de Camera de Pamplona from Spain—a choir of 16 voices under the direction of Luis Morondo. The famed Spanish chorus will come to the United States in October at the conclusion of its third South American tour. It is scheduled for coast-to-coast availability through early December.

CAI has just assumed the national management of the Hollywood Quartet, which has recorded extensively for Capitol Records. The Hollywood Quartet will open the Edinburgh Festival in August of 1957; its first American tour, limited to 18 concerts, will take place during February-March of 1958.

Coming to America for the first time is the Amsterdam Duo, known here through the Epic label. Nap de Klijn and Alice Heksch, who formed the violin-piano team in 1950, will bring with them Miss Heksch's Mozart piano.

Also being introduced is Lotte Goslar's Pantomime Circus in "For Humans Only". Miss Goslar, dancing mime, formed her own company on the West Coast a year ago; she is currently in Europe for a return tour and will be presented by CAI on a nationwide basis next season.

The Solisti di Zagreb, under the direction of cello soloist Antonio Janigro, will be brought back to America for a second successive season, as will Sergio Perticarioli, young Italian pianist whose American debut took place in Oct. 26 in Cincinnati (see page 7). Philippe Entermont will also return in the spring of 1958.

Walter To Retire From Guest Post

Bruno Walter, in a letter to Bruno Zirato, managing director of the New York Philharmonic-Symphony, has announced his decision to discontinue his regular guest appearances with the Philharmonic after the current season, stating that "as an 80-year-old musician" he wishes "to leave before age compels me to do so". He indicated, however, that he would be happy to appear for an extraordinary occasion, when requested to do so by the society.

Mr. Walter has been associated with the orchestra for 34 years, beginning in the 1922-23 season when he first came to this country as guest conductor of the New York Symphony. From 1947 to 1949 he was the society's musical advisor and conductor, and he has been guest conductor in all other seasons since 1941, as well as during several seasons in the 1920s and 1930s.

Concerts on Film Features Many Artists

Beverly Hills, Calif.—The Concerts on Film series, for release by Mills Picture Corporation to educational, cultural, and non-profit institutions, now presents films featuring many musical artists. Those represented

include Jascha Heifetz, Marian Anderson, Artur Schnabel, Gregor Piatigorsky, Andres Segovia, Jan Peerce, Nadine Conner, Igor Gorin, Jose Iturbi, Vronsky and Babin, Emanuel Feuermann, Dimitri Mitropoulos and the New York Philharmonic-Symphony, Mildred Dilling, Rafael Mendez, the Hollywood and Coolidge quartets, Elen Dosa, and Eugene Conley.

De Paur Opera Gala Prepares for Tour

Leonard de Paur is conducting rehearsals for the program called De Paur Opera Gala, which begins a 15-week coast-to-coast tour on Jan. 6. The soloists will be Inez Matthews, Lawrence Winters, and Luther Saxon.

The three-part program will be devoted to concert versions of excerpts from three operas that have had successes on Broadway: Virgil Thomson's "Four Saints in Three Acts", to a libretto by Gertrude Stein; "Carmen Jones", the Bizet opera as adapted into English by Oscar Hammerstein; and Gershwin's "Porgy and Bess".

Already booked by many of the leading college and subscription courses across this country and Canada, the De Paur Opera Gala will be presented in Carnegie Hall on April 28.

Brailowsky Begins American Tour

Alexander Brailowsky has arrived in this country for his annual American tour, which he opens with an appearance as soloist with the New Orleans Philharmonic-Symphony on Nov. 13. He will appear with the New York Philharmonic-Symphony on Jan. 3 and 4 and will give a Carnegie Hall recital on Jan. 29.

For the first time in many years the eminent pianist will remain in America next summer. He will take part in the Ann Arbor (Mich.) Festival on May 2 and will be soloist in the opening concert at Lewisohn Stadium in New York on July 1 and Hollywood Bowl in Los Angeles on July 9.

Westminster Choir Is On Extended Tour

The most extensive tour in the history of the International Exchange Program, administered by ANTA, is being undertaken by members of the Westminster Choir. After singing its way across the continent in a series of concerts booked by the Friedberg Management, Inc., the choir now is engaged on the overseas portion of its 1956-57 schedule and will not return to the United States until mid-February.

The choir, directed by John Finley Williamson, flew by Army plane from San Francisco on Sunday, Oct. 28, to Korea. Forty-five singers, Mr. and Mrs. Williamson and touring executives made up the party. In a special cargo plane were six aluminum platforms, specially constructed for this foreign tour, as well as an assortment of string and brass instruments required for certain works.

After two commercial concerts and a number of Army engagements, the Choir will be flown to Japan, to begin a heavy schedule of 15 concerts and broadcasts, arranged by the

Friedberg Management in conjunction with the Society for International Cultural Exchange of Tokyo.

Following Japan, the management has booked concerts in the Philippines, Hongkong, Burma, Thailand, Vietnam, Cambodia, Ceylon, Singapore, India, Pakistan, Teheran, Lebanon, Egypt, Greece, Turkey, Yugoslavia, and other countries. In Thailand, the choir will be the principal attraction at the United States exhibit of an international trade fair and will perform the world premiere of a song composed by the King of Thailand.

After finishing the commitments for the Department of State, the choir returns here in mid-February for engagements in the eastern states.

Virtuosi Di Roma Return Visit

The Virtuosi Di Roma, Italian ensemble, under the leadership of Renato Fasano, will return to America in January, 1958, for its fifth tour. As in the past, the management of this group is Albert Morini, who has contracted with Columbia Artists Management to book the tour.

Goodman To Tour Far East

Benny Goodman and a full orchestra will make a six-week tour of the Far East beginning Dec. 3, in cooperation with the International Exchange Program of the American National Theater and Academy. After two weeks in Bangkok, they will tour Indonesia, Burma, Malaya, Philippines, Japan, Korea, Taiwan, Hong Kong, and Vietnam.

Lippman Joins Barrett Management

The Herbert Barrett Management announces the appointment of Joseph A. Lippman as an associate.

Mr. Lippman, one of the most experienced and successful men in the concert field, has for the past 12 years been an executive of the National Concert and Artists Corpora-



Joseph A. Lippman, new associate at Herbert Barrett Management

tion, from which he has just resigned. He has traveled extensively throughout the United States, arranging tours for artists and attractions, and is well known to leading orchestra managers, conductors, and auspices from coast to coast.

Marin, Cal.—Sandor Salgo, Hungarian-born conductor, has been appointed conductor of the Marin Symphony.

Oklahoma City Season Includes Broadcasts

Oklahoma City, Okla.—The Oklahoma City Symphony, under Guy Fraser Harrison, is presenting 12 subscription concerts and 20 weekly radio broadcasts over the Mutual Broadcasting System, as well as children's concerts, "Pops" events, and an out-of-town tour in this, its 20th season. The first concert was on Oct. 23.

Soloists to be heard with the orchestra this year include Robert Rudie and Tossy Spivakovsky, violinists; Gary Graffman, Karen Keys, and Solomon, pianists; Luigi Silva, cellist; Eileen Farrell, soprano; Brian Sullivan, tenor; and Jose Limon and company, dancers. Norman Paul, concertmaster, and David Vanderkooi, principal cellist, will also be heard as soloists, and Victor Alessandro, formerly conductor of the orchestra and now conductor of the San Antonio Symphony, will appear as guest conductor.

The new assistant conductor and principal violist this season is Everett Gates.

The Great Artist Series, started by the Women's Committee for the benefit of the Oklahoma City Symphony Society, has been announced for this season. Five events are scheduled. They include the NBC Opera presentation of "Madam Butterfly"; the appearance of Mantovani and his orchestra; and performances by Zino Francescatti, violinist, and George London, bass-baritone.

Zorah Berry Season In Buffalo

Buffalo—Thirteen attractions have been announced by the Zorah B. Berry concert management at Kleinhans Music Hall. The schedule follows: Mantovani and His New Music, Oct. 6; Benny Goodman, Oct. 16; Ballet Russe de Monte Carlo, Oct. 30; Tony Martin and Tex Beneke, Nov. 4; Elisabeth Schwarzkopf, Nov. 13; Vienna Philharmonic, under Andre Cluytens, Nov. 26; NBC Opera Company ("Madame Butterfly"), Dec. 2; Jussi Björling, Dec. 5; De Paur Opera Gala, Jan. 8; Ballet Theater, March 18; New York Philharmonic-Symphony, under Dimitri Mitropoulos, April 12. Also included is the Paul Gregory production of "The Big Banjo" on a date to be announced.

All-Star Series Listed in Atlanta

Atlanta.—The All-Star Concert Series, managed by Marvin McDonald, is offering eight attractions at the Municipal Auditorium this season. Already seen or to appear are Eleanor Steber, Oct. 2; NBC Opera Company ("Madame Butterfly"), Oct. 23; Ballet Russe de Monte Carlo, Nov. 21; Mantovani and His New Music, Dec. 2; Jan Peerce and Leonard Warren, Dec. 10; Boston Pops Tour Orchestra, under Arthur Fiedler, Jan. 14; Pittsburgh Symphony, under William Steinberg, Feb. 25.

Lima, Ohio.—William Byrd has been named musical director of the Lima Symphony.

United Eleven

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ORCHESTRAS in New York

United Nations Observes Eleventh Anniversary

United Nations General Assembly Hall, Oct. 24.—"Magnifique" was the word most frequently heard in the corridors following the concert given here on Oct. 24 by the New York Philharmonic-Symphony and the Schola Cantorum in observance of the United Nations' Eleventh Anniversary. The occasion and the setting did, indeed, provide an inspirational spur to the participants. During the short intermission, Dag Hammarskjöld, Secretary General of the United Nations, spoke briefly on the aims and accomplishments of the Atomic Energy Commission.

Dimitri Mitropoulos led the Philharmonic in the opening work, Brahms's Fourth Symphony, after which Hugh Ross, conductor of the Schola Cantorum, took over. Colin McPhee's exotic and colorful Toccata "Tabuh-Tabuhan", based on Indonesian themes and rhythms, which followed the Brahms, proved to be the hit of the evening. Mr. Ross brought the concert to a close with a spirited performance of Beethoven's "Ode to Joy" from the Ninth Symphony, in which the Schola Cantorum and the orchestra were assisted by the following distinguished soloists—Hilda Gueden, soprano; Elena Nikolaidi, contralto; Richard Tucker, tenor; and Otto Edelmann, baritone. —R. K.

Mitropoulos Conducts New Work by Read

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Carnegie Hall, Oct. 25:

Overture to "Alceste".....Gluck
Symphony No. 4.....Brahms
"Toccata Giocosa", Op. 94.....Gardner Read
(First New York performance)
"The Poem of Ecstasy".....Scriabin

Dimitri Mitropoulos, who has been treated to a critical drubbing in his home city in recent months that has been somewhat unfair and excessive, kept every moment of this concert compelling in its vitality and conviction. Whatever quarrels one may have had with his taste or interpretative ideas at certain points, one was deeply impressed by the inspired playing of the orchestra. Virility, excitement, drama abounded in the performances, ending in a blaze of glory in the Scriabin tone poem.

Gardner's Read's "Toccata Giocosa", commissioned by the Louisville Orchestra and first played in Louisville in 1954, is a run-of-the-mill showpiece for orchestra. It maintains a motor drive and is consistent in its handling of tricky devices of orchestration, but it suffers from weak thematic material and monotonous harmonic treatment. It seems over long before it has ended. The orchestra played it superbly.

The "Alceste" Overture of Gluck, a work of elemental simplicity and nobility, proved an admirable introduction to the Brahms Fourth, which is also an expression of the spirit of classic tragedy. Mr. Mitropoulos conducted both works in a romantic style, with too great freedoms of tempo and exaggerations of phrasing, but with tremendous urgency. The string tone

was sumptuous yet never merely voluptuous in the Brahms; and there were passages in the finale that reminded one of the heroic power that Toscanini always evoked with this music. It was an eloquent, if unorthodox, interpretation, well integrated, for all its liberties.

Almost every one has had a Scriabin period (usually during adolescence) and never quite forgets the fascination that the frenetic sensuousness of "The Poem of Ecstasy" once held for him. Mr. Mitropoulos and the orchestra played it with orgiastic abandon, building to a climax that left the audience stunned and semidelirious. This is a performance not to be missed by anyone except the prudish, the stuffy, or the austere, for it represents the ne plus ultra of showmanship in music. —R. S.

Slenczynska Plays Chopin With Philharmonic

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Ruth Slenczynska, pianist. Carnegie Hall, Oct. 27:

Overture to "Alceste".....Gluck
Piano Concerto No. 2.....Chopin
Prelude and Rondo Giocoso.....Robert Starer
(First performance)
Symphony No. 4.....Brahms

Ruth Slenczynska is growing up. Having passed through the child-prodigy stage, she is emerging in her maturity as a talented artist with a prodigious technique. She gave an excellent account of her capacities in the Chopin concerto—unerring, rhythmically secure, but just a bit reticent. There were attempts at coloration, but for the most part a straightforward, unmannered interpretation prevailed. Mr. Mitropoulos for his part did wonders with Chopin's meager orchestration, creating out of the most juvenile accompaniments a tasty background.

Robert Starer's Prelude and Rondo Giocoso was given its premiere. A short, tightly knit piece in two equal parts, it made a favorable impression. From an amorphous beginning, a two-note figure emerges with a strong profile that is set through heightening emotional paces. The Rondo is tricky and derivative, but a word must be said for a beautifully devised bridge to the last statement of the theme. With these nine or ten measures, Starer displays great skill in his craft. The Gluck and Brahms compositions were repeated from Thursday's concert. —E. L.

Ruth Slenczynska

James J. Kriegsmann



Novaes Is Soloist With Philadelphians

Philadelphia Orchestra, Eugene Ormandy, conductor. Guiomar Novaes, pianist. Carnegie Hall, Oct. 30:

Symphony No. 88, G major....Haydn
Concerto for Orchestra.....Gottfried von Einem
(First New York performance)
"Bacchus et Ariane", Suite No. 2....Roussel
Piano Concerto No. 4.....Beethoven

The presence of Guiomar Novaes in itself would have made this a banner concert, but Mr. Ormandy and the orchestra were also in superb form, and the program was highly interesting, if uneven in quality.

Like Dame Myra Hess, Mme. Novaes is one of the great ladies of the piano, in the best sense of the term. She combines a warm, strikingly individual personality with a patrician style, a well-nigh faultless technique, and a love of music that shines through every note she plays.

Her conception of the Beethoven G major Concerto was very original, for it embraced both an exquisite lyricism and sweep and bravura. To the latter category belonged her amazing execution of the cadenzas (by Saint-Saëns, if memory serves me correctly; the program failed to identify them). But in the Andante and in the other movements there were many passages of that serene, crystalline playing that sends a shiver of delight down the listener's spine. Mr. Ormandy and the orchestra obviously enjoyed working with Mme. Novaes, and the collaboration between them was above praise.

Gottfried von Einem's Concerto for Orchestra had the distinction of arousing the ire of the Nazi Propaganda Ministry when it was first performed, in Berlin in 1944. Today it sounds harmless enough. In fact it is nothing more or less than a patchwork of clever devices of orchestration, rhythmic patterns, and harmonic coloring, borrowed largely from Mahler, Shostakovich, and American jazz. Despite the superb performance by the orchestra, it scarcely seemed worthy of a place on this program.

Roussel's ballet suite is a sort of poor man's "Daphnis et Chloe". But it has far more integrity, native invention, and consistency of style than the von Einem piece and bears a rehearing occasionally, when it is played consummately well, as it was on this occasion.

Mr. Ormandy's Haydn was more

Guiomar Novaes

Yvonne Le Boux



vigorous and straightforward than it usually is, apart from a tendency to "faint in coils" in the Largo, and the accuracy of attack, beauty of tone, and clarity of the orchestra's playing were electrifying. —R. S.

Mitropoulos Conducts Schuller Symphony

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Robert Casadesus, pianist. Carnegie Hall, Nov. 1:

Symphony No. 100, G major
("Military").....Haydn
Symphony for Brass and Percussion.....Gunter Schuller
"Nights in the Gardens of Spain".....Falla
Piano Concerto for the Left Hand.....Ravel

Once again, one could raise three lusty cheers for Dimitri Mitropoulos, for this concert was exciting from first note to last. The Symphony for Brass and Percussion by Gunther Schuller is a splendid work, firmly organized, fascinatingly scored, and emotionally inspired; and it was magnificently conducted (from memory) by Mr. Mitropoulos. The Philharmonic-Symphony brass and percussion players, long famous, had a field day with it. This work had proved itself already in the theatre, where it has been used by José Limon with brilliant success for his gripping dance work, "The Traitor".

Mr. Schuller, the son of a violinist in the Philharmonic-Symphony and himself first horn player of the Metropolitan Opera Orchestra, knows how to make the brasses speak a new language, and the harmonic texture and design of his work reveal a major creative talent. The use of dissonance and rhythm is masterly in its precise calculation and motivation. Here is a young man who can think and feel naturally in contemporary terms. He was recalled several times by the audience to share the applause with Mr. Mitropoulos and the 17 performers.

Robert Casadesus's playing of the Ravel Concerto for the Left Hand is one of those feats which create musical legends. Not merely is the physical achievement quite unbelievable, but he interprets the music with such exquisite taste and stylistic felicity that it never degenerates into a technical stunt. Quite as beautiful in its way was the performance of Falla's "Nights in the Gardens of Spain". Mr. Mitropoulos has a special affinity for both works and the orchestral playing could hardly have been sur-

Robert Casadesus

Charles Leirons



passed. If the performance of the Haydn Symphony was not on the same lofty level as the rest of the program, it was nonetheless vigorous, songful and brilliant. —R. S.

Kostelanetz Opens Special Series

New York Philharmonic-Symphony, Andre Kostelanetz conducting. Carnegie Hall, Nov. 3:

"Invitation to the Dance".....Weber
Suite for Strings.....Corelli
Wedding Suite from "The Stone Flower".....Prokofiev
"New England Triptych".....Schuman
(First New York performance)
"South Pacific".....Rodgers-Bennett
"Kiss Me, Kate".....Porter-Bennett

Late-comers were numerous for the first of this special Saturday night non-subscription series by the Philharmonic. Perhaps Andre Kostelanetz anticipated as much. In any case, almost all the interest was concentrated in the second half of the program—a New York premiere and popular arrangements of show tunes from two Broadway musicals.

William Schuman's "New England Triptych," subtitled "Three Pieces for



William Schuman (left) and Andre Kostelanetz look over the former's "New England Triptych"

Orchestra after William Billings" was commissioned several years ago by Mr. Kostelanetz. In a program note, Mr. Schuman declares that "the works of this dynamic composer (1746-1800) capture the spirit of sinewy ruggedness, deep religiosity and patriotic fervor that we associate with the Revolutionary period. I am not alone among American composers who feel an identity with Billings".

The first section, "Be Glad Then, America," is introduced by a timpani solo, with the main theme developed by the brass. "When Jesus Wept" is in the form of a round, and the finale, "Chester," based on a church hymn and later adapted as a marching song by the Continental Army, brings the piece to a forceful climax. The "Triptych" should find its way into many programs of a patriotic or seasonal nature. It has a fine American flavor and some highly original orchestration. Mr. Schuman was called twice to the stage to acknowledge the warm applause.

Richard Rodgers was another composer in the near-capacity crowd. Sitting in a lower box, he was given a hearty hand for his "South Pacific" score, which was beautifully played, and for two songs—offered as encores—"My Funny Valentine" and "Thou Swell". The number of encores more than matched the items on the printed program. Included were a "Nocturne" by Borodin; "Wintergreen for President" from Gershwin's "Of Thee I Sing"; the Overture to Bizet's "Carmen"; the popular Minuet of Boccherini; and a "Spanish Dance" by Falla. —W. L.

Betty Jean Hagen In Philharmonic Debut

Carnegie Hall, Nov. 4, 2:30—Betty Jean Hagen, young Canadian violinist, made an auspicious debut with the New York Philharmonic-Symphony as a 1955 Leventritt winner. Her choice of Lalo's "Symphonie Espagnole" was fortunate, for she was perfectly at home in the work both technically and interpretatively. Most outstanding was Miss Hagen's bold spirit and her clearly defined

projection of the melodic line. Her tone was broad and generally darkly colored, and it always dominated over the orchestra, which, under Dimitri Mitropoulos, gave her excellent support. Completing the program were Haydn's Symphony No. 100 and Schuller's Symphony for Brass and Percussion, both which were repeated from the Thursday evening concert, and a rousing performance of Strauss's "Dance of the Seven Veils" from "Salome" that showed the orchestra at its best.—F. M., Jr.

Letters to the Editor

Yves Nat in America

To the Editor:

In your issue of October, 1956, is an obituary notice of Yves Nat, who died in Paris on September 1.

It was stated that he never appeared in America. This was an error.

Yves Nat appeared in Fort Worth on Dec. 11, 1911, as an accompanist with Oscar Seagle, baritone, and again on Feb. 23, 1914, as pianist and accompanist with Luisa Tetrazzini. The madam was in quite a

state because Nat took the occasion away from her in public favor. He was a remarkably gifted pianist.

Furthermore, Nat taught for most of the season of 1914-15 at Texas Woman's College in Fort Worth. Grace Ward Lankford, one of the city's leading piano teachers, won, in contest, a scholarship with him, though she was barely in high school at the time. She visited him in Paris in the summer of 1955.

E. Clyde Whitlock, Music Editor
Fort Worth Star-Telegram
Fort Worth, Texas

In the news 20 years ago



The Ballet Russe's 1936 stay at the Metropolitan Opera House brought such novelties as "Pavillon" (left), with Danilova, Riabouchinska, and Lichine, and "Symphonie Fantastique", with Tomanova and Massine



NEW PIANO TEAM

Pierre Luboshutz and Genia Nemennoff (Mrs. Luboshutz), shown above during a tennis match in Poland, Me., in the summer of 1936, have formed a two-piano team and will make their first coast-to-coast tour in the 1936-37 season.

pianists, he has made but few professional excursions outside of his own country.

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November 15, 1956

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RECITALS in New York

Concert Artists Guild

Carnegie Recital Hall, Oct. 20, 3:00.—The Concert Artists Guild, Inc., was founded in 1951 by a small group of musicians and laymen who wished to help further gifted artists in the development of their careers. The guild aims to select young artists who show the greatest promise for a concert future, to provide opportunities for professional public appearance, and guidance for such performers when they are ready. The group is also interested in creating a closer bond between artists and the public.

Its first concert of the season presented the Israeli pianist, Ada Pinchuk, and mezzo-soprano Madelyn Vose. Miss Pinchuk has spent the past five years at Juilliard. These years have been well spent, for she proved a finished pianist whose technical and musical solidity guided the seriousness of her pianistic approach. Bach's English Suite No. 6 in D minor was distinguished for its clarity and tonal warmth. The pianist did not try to suggest a harpsichord quality. Works of Schubert and Liszt were also heard.

Madelyn Vose is an experienced singer with a warmly colored voice. Despite certain pitch inaccuracies and a slight edge to the voice, the artist seemed quite musical and certainly very musically. Wolf's "Mausfallen Spruchlein" was charmingly performed; Fourdrain's "Chanson Norvégienne" was invested with a penetrating degree of drama. Miss Vose also sang works of Fauré, Dello Joio, Offenbach-Blitzstein, and Rossini. The recital, as a whole, justified the worthwhile efforts of this energetic organization. —M. D. L.

Donald CurrierPianist

Town Hall, Oct. 21, 2:30.—Donald Currier's recital was notable for the relaxed and calm atmosphere of his interpretations. In such a work as Schubert's "Moment Musical" in A flat, Op. 94, this mood was ideal, but Mr. Currier's avoidance of any dramatic intensity or virtuosic brilliance in the Schumann "Symphonic Etudes" made the work sound like a series of poetic episodes rather than a work built on a large scale. This is not to say that Mr. Currier was lacking in technical facility. His technique was commendable and perfectly capable of expressing his musical ideas.

Mr. Currier's warm singing tone was particularly attractive in the Beethoven Rondo, Op. 51, No. 2, that opened the program and the Schubert "Moment Musical". The latter was particularly effective for its sensitively felt phrasing and imaginative use of tonal coloring. Beethoven's Sonata, Op. 101, which is one of the most difficult interpretatively and technically of Beethoven's piano works, was noteworthy for the introspective mood of the Adagio and the continuous flow of melodic line in the Allegretto, though the march and the finale were somewhat tame in spirit. Richard Donovan's mildly interesting Second Piano Suite received the same thoughtful and musically treatment that characterized all of the pianist's playing.

—F. M., Jr.

Philippa Duke Schuyler

.Pianist

Town Hall, Oct. 21, 5:30.—Philippa Duke Schuyler showed herself once again to be a highly gifted musician with considerable technical skill as well as a strong rhythmic feeling. All of her performances were not equally satisfying, but they all demonstrated a thorough understanding of each work's architectural form and stylistic problems.

Miss Schuyler was at her best in two Soler sonatas, Casanovas' Sonata in F, Mateo Albeniz's "Zapateado" in D, and "Dos Tristes" of Aguirre. In the Albeniz the passagework was tonally brilliant and technically clean, and her rhythmic drive made the work bubble with excitement. "Dos Tristes" provided an ideal contrast, for the pianist successfully projected a poetic, nocturnal mood and colored the music with delicate tints.

In the other works on the program, including the Beethoven sonatas, Op. 90, and Op. 2, No. 1, a Chopin group, and Mozart's Sonata, K. 332, Miss Schuyler did not reach such a high interpretative level. Her piano and her mezzo-forte dynamic range were of an agreeable quality, but forte passages were often hard and brittle, and the Mozart sonata suffered from harsh, jabbed accents. Though musically in phrasing, the second movement of the Beethoven Sonata, Op. 90, and the Chopin "Impromptu" in F sharp major were lacking in a singing legato line. But these are problems that Miss Schuyler should be able to solve easily, since the young pianist has already mastered so many musical difficulties. —F. M., Jr.

Miroslav CangalovicBass

Carnegie Hall, Oct. 21 (Debut).—A large audience was on hand to greet Miroslav Cangalovic, leading bass of the Belgrade Opera, in his first appearance in this country. The 35-year-old Yugoslavian singer was assisted by the Russian Orthodox Cathedral Choir of New York, conducted by Nicholas Afonsky. Bozidar Kunc was the piano accompanist and Joseph Yasser officiated at the organ.

Mr. Cangalovic gave a wide sampling of his repertoire, ranging from Archangel'sky's "Credo", sung with the choir, to Mussorgsky's "Songs and Dances of Death", the "Calunnia" aria from "The Barber of Seville", and Konchak's aria from "Prince Igor". Earnestness and a fervent style marked his singing throughout. The low notes of the voice had that depth and vibrancy which are the unique characteristics of the true Slavic bass. They also had luminosity and color when sustained. The upper voice verging into baritone territory tended to lose body and focus especially during rapid articulation.

The singer was at his best in dramatic music where forcefulness and intensity of feeling could have full range, and he projected a personality that undoubtedly finds its fullest flower in the rich oil of opera.

—R. E.

June SummersPianist

Town Hall, Oct. 23 (Debut).—June Summers selected a standard program for her New York debut recital. Her playing at its best possessed strength,

brightness and simplicity, as in Chopin's Nocturnes in F sharp and D flat, and parts of the G minor Ballade. There were moments during the performance of Haydn's Andante with Variations in F minor when one felt the operation of a strong musical instinct in the shaping of phrases, and she partially realized her potential to compel audience attention.

But Miss Summers was constantly prone to overpedal, and formal clarity in the Haydn and Beethoven's "Appassionata" was sacrificed. Her technique was inadequate in the latter work and in Chopin's Waltz in E flat, and rough at times in compositions by Liszt, Debussy and Scarlatti. She proved unequal to the expressive depths and subtleties of the Beethoven sonata, to which she brought a singularly unvaried tone color. —D. B.

National Swedish Chorus

Carnegie Hall, Oct. 23.—The superb National Swedish Chorus (KFUM), which has a long history in its native land, is making its first United States tour in 50 years this season. The male chorus, affiliated with the YMCA, is made up of some 75 singers, who are by profession bus drivers, engineers, clergymen, and so on. They are directed by Martin Lidstam, who has led them since 1935.

The Swedish ensemble proved as good as any other of its kind to sing in this country in the past two decades. Its excellent basses may not have had the diapason-like rumble of some Russian choristers, but its tenors sang just as high and more sweetly. Best of all, the choral tone was perfectly blended throughout the scale, no matter how loudly or softly the group sang, and it was a tone that always fell lusciously on the ears.

Having achieved a beautiful, homogeneous mass of sound, Mr. Lidstam had also won trigger-like proficiency from his men, so that they responded immediately and as one in matters of attack, dynamics, diction, and color. It was a kind of musical discipline usually found only in professional groups.

Very wisely the program stuck closely to Scandinavian literature, most of it fresh and unfamiliar to American audiences. Most of it, too, is written in an extension of Grieg's romantic, quasi-folk style, rich and highly colored. While there is a certain harmonic sameness in an entire evening of such music, the composers can be credited with using the utmost resources of a male choir with enormous technical skill.

Particularly interesting was an "Argus Dei" from Sven Blohm's "Missa Solemnis", with some lovely writing for the tenors, who produced an ethereal tone as the work opened. One would like to hear the entire Mass sometime. Hugo Alfvén's "Dawn at Sea" was a beautifully wrought, brief tone poem, which gave the chorus an opportunity to exhibit utterly smooth legato, rising from a pianissimo to a tremendous climax. A series of folk-song arrangements brought rhythmic life to the concert, and several of the works, including Gunnar Hahn's setting of a Dalecarlian folksong beginning "Let us tune the fiddles", had to be repeated. Alfvén's clever setting of

"Proud heads of Europe" must also be mentioned.

Karl-Olof Johansson, a tenor with a bright, strong voice, was soloist.

—R.A.E.

Stanley LockPianist

Town Hall, Oct. 25. — Stanley Lock's interest in the music of his own time has been noted in his previous New York appearances, and it revealed itself again on this occasion with the introduction of Alexei Haieff's Sonata and with a performance of Francis Poulenc's "Les Soirées de Nazelles." For those who like what they know, Mr. Lock played Beethoven's "Appassionata" Sonata, a group of five pieces by Chopin, the Bach-Silotti Organ Prelude in G minor, and two brief sonatas by Antonio Soler.

Haieff's Sonata finds this composer still prospecting the now-exhausted mine of determined and rather anonymous neo-classicism. Fugal and other contrapuntal practice fills up the first and last of the work's three movements, and the progress of everything is as orderly as can be. Everything is also quite predictable. Even the references of Copland's piano style offer no surprises. It is easy to admire this sonata for its craftsmanship, but it is difficult to develop any stronger feeling about it.

Mr. Lock's performances were uneven. That of the Haieff piece seemed to go very well, as did the playing of the Poulenc work. In the earlier portion of the program, however, the pianist's intensity in climactic passages sometimes led to a partial loss of control over their execution. At these times, the converging lines and figures of the music seemed to get lost in a thick mass of unintelligible sound. Elsewhere there were instances of highly sensitive interpretation achieved through playing that was completely clear and logical. Perhaps Mr. Lock was tormented by more than the usual amount of nervousness. —A. H.

Maria Luisa FainiPianist

Town Hall, Oct. 26.—Following the precedent set in her two previous Town Hall recitals, Maria Luisa Faini devoted her program largely to unfamiliar music. All of which, being an exceptionally gifted interpreter as well as a pianist with a fabulous command of the keyboard, she was able to make absorbingly interesting even such a diffuse, enigmatic, and, in spots, strangely beautiful work as the Dukas Variations, Interlude et Finale.

Along with its former charm and delicacy, the young Italian pianist's

Maria Luisa Faini

Perova Fedor



style has been broadened to include the power and abandon of the grand manner. Miss Faini's performance of the Schumann "Carnaval" was not only in the romantic tradition, it was one of the most memorable that I have heard. The reckless brio of the fast sections no less than the communicative beauty of the slow movements held her listeners spellbound.

Also superb was her playing of the fugue from the Bach-Busoni Toccata, Adagio and Fugue in C. Begun crisply, and with a rhythm that never varied, the fugue was built up inexorably to a cumulative climax that was as thrilling as it was overpowering. The Marcello Sonata in B flat, Philipp's Nocturne and "Feux Follets", Castelnuovo-Tedesco's "Two Film Studies", the Liszt "Mazeppa" Etude, as well as the Two Ricercari on BACH by Casella fared equally well at her hands.

—R. K.

Jose Iturbi Pianist

Carnegie Hall, Oct. 26.—For a musician equipped with such abundant musical gifts, Mr. Iturbi gave a perplexing performance. The pianist seemed in a curiously restless mood, and it was not until towards the end of the recital that he really settled down for some genuine music-making.

The Mozart Sonata, K. 332, was indifferently played, almost as if Mr. Iturbi had not decided how he would interpret the work. His phrasing was seldom understandable to this listener, and the harmonic texture was often blurred. It was the same story with the Second Book of Brahms's "Paganini Variations" and the Chopin group, which included the A flat "Ballade", the Fantasy Impromptu, two etudes, and the B flat minor Scherzo. True, these interpretations were not without their interesting moments. Mr. Iturbi exhibited more than the necessary technical ability to perform these works, some of the Brahms variations being particularly exciting. The large architectural line was often in evidence, though details were often hurried over.

Beginning with the second half of the program the pianist improved considerably in such works as Ravel's "Ondine", Filip Lazar's inconsequential "Marche Funèbre" (a first performance), Granados' "Allegre de Concierto", and three pieces from Albéniz's "Triana". Here Mr. Iturbi was always the master of coloristic effects. In "Ondine" he let the siren's song, accompanied by cascades of sound, sing seductively, and "Triana" was notable for its festive, dance rhythms as well as for variety of dynamic contrasts.

— F. M., Jr.

New York Woodwind Quintet

Vanderbilt Hall, Oct. 26.—Leopold Mannes was piano soloist with the New York Woodwind Quintet in this concert, which opened the Washington Square Chamber Music Series in Vanderbilt Hall, New York University. Everything about the event was delightful—the unhackneyed program of works by Franz Danzi, Mozart, Vivaldi and Hindemith, the intimacy and eloquence of the performances, and the eager receptivity of the large audience.

Mr. Mannes and the Quintet played Mozart's Quintet for Piano, Oboe, Clarinet, Horn, and Bassoon, in E flat major, K. 452, with notable mastery of balance and dynamics and true verve. One of Mozart's own favorites, this work never fails to captivate audiences. Especially felicitous was the artists' sensitive treatment of the solo episodes in which each instrument has a touch of bra-

vura while never ceasing to be an integral element in the ensemble.

The Danzi Quintet in G minor, Op. 56, No. 2, is a fascinating piece. Born only seven years after Mozart, Danzi lived until 1826, and in his handling of instrumental color and bold harmony looks forward into the 19th century. The New York Woodwind Quintet made the most of his piquant writing. Vivaldi's Concerto in G minor, for Flute, Oboe, and Bassoon, and Hindemith's Kleine Kammermusik, Op. 24, No. 2, completed the program.

—R. S.

Patricia Hoffman . . . Soprano

Carnegie Recital Hall, Oct. 27 (Debut).—Patricia Hoffman gave an unusually pleasing recital in Norman Seaman's Twilight Concerts series. Her voice was capable of subtle shading, although it sometimes reflected a slight degree of hardness and an unevenness of timbre. These flaws were overcome in Duparc's "Phidylé", Hue's lovely "Soir Païen" and songs by Roussel and Pillois, which were beautifully sung. In arias from Purcell's "Fairy Queen", Bach's Cantata No. 151 and Rameau's "Hippolyte et Aricie" Miss Hoffman displayed good taste and devotion to style as well as a graceful, agile technique.

Her charming stage presence was particularly evident in the operatic excerpts. She sang "Je suis Titania" from "Mignon" by Thomas and an aria from Menotti's "The Telephone" with a flair for dramatic expression.

Irving Fine's "Lenny the Leopard" and "Tigerroo" were given their first performances. Both are set to Gertrude Norman's humorous verse, but the latter, composed in a more contemporary vein, seemed the more amusing. Other songs in the modern group were Lester Trimble's interesting "Nantucket" and works by Randall Thompson and Douglas Moore. Carleton Sprague Smith contributed flute obbligatos to several of the numbers. Arpad Sandor accompanied beautifully.

—D. B.

Lucile Casanave Soprano William Piriggi Tenor

Town Hall, Oct. 27.—A cold forced Lucile Casanave to omit four of the eight offerings in her joint recital with William Piriggi. Her indisposition also required some alterations in the duets that had been planned.

Mr. Piriggi's beginning was not too sure. He appeared nervous in the arias "Il mio tesoro intanto", from "Don Giovanni", and "Che gelida manina", from "La Bohème". By the time he reached "Ah! fuyez douce image", from "Manon", and an aria from Halévy's "La Juive", he had the confidence to communicate freely. In these dramatic passages, wide in range and emotional furor, Mr. Piriggi sang with considerable feeling. His was a voice that carried well into the balcony seats and it was from those seats, and from some in the orchestra as well, that cheers and solid applause erupted.

Throughout the recital, in arias from "Le Cid", "Cavalleria Rusticana" and Cilea's "Adriana Lecouvreur", the young tenor rewarded the audience with a very able performance. With Miss Casanave, he was heard in duets from "The Pearl Fishers" by Bizet and "Mefistofele" of Boito. His other solos included "The Jasmine Door" by Scott, "Adoration" by Emilio A. Roxas, who was also the accompanist; "La Danza" by Rossini, and "Consecration" by Mannig.

—W. L.

(Continued on page 24)

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New Music

Kubik Work Published By Southern

Gail Kubik's "Bachata" for Large Orchestra has been released by Southern Music Publishers. Originally part of the score for a documentary film produced in the 1940s, the music has been extracted and fashioned into a piece of about five minutes' duration.

Bachata, the composer tells us, is a Cuban term for the gay, informal dance parties which come about so casually in this festive clime. The piece has taken as its basis certain features of the music native to these occasions. It is built almost completely on a rhythmic ostinato, first announced by maracas and claves and later joined by the considerable battery of percussion as well as by other doublings. Over this are reiterated extensively some small motifs, hardly melodic in a true sense, but rather the type of decorative figures one often hears taken by a muted trumpet in rumba bands. Altered slightly, sometimes extended and reshaped, these provide as much development as there is in the entire work. The whole is set in a harmonic idiom typical of Latin American dance music, but a bit refined and less lush. Innovations like parallel harmonic sequences and some sudden shifts of key spice the texture.

This is a pleasant enough piece, but at the same time superficial. Mr. Kubik has taken a few elements of Cuban dance music, worked them, and garnished them with orchestral color. But he hasn't gotten inside the essence of this music. It seems almost slick.

Yet there is sound craftsmanship behind the writing. Everything in the score works; it will sound, and there is considerable experience evident in the clean way the composition is put together. It should be an attractive light selection, particularly for school or college groups. The only stumbling block may be a rhythmic problem—fitting a continuous ostinato in pulses of three eighth notes into a 4/4 beat—and this can be overcome with practice. —D. M. E.

Healey Willan Organ Preludes

As one has come to expect from Healey Willan, this composer's Ten Hymn Preludes for Organ, recently issued by C. F. Peters, reveal expert workmanship and high musical intelligence. Some artists startle us with the boldness and novelty of their ideas; others with the bold and novel touches which they bring to more or less traditional materials. It is to this latter category that Willan belongs; he uses nothing without mak-

ing it his own and handling it extremely capably. These preludes on old hymns are to be followed by another set. —R. S.

Suite from Ballet By Arthur Bliss

The score composed by Arthur Bliss for Ninette de Valois's ballet "Checkmate", of 1937, is familiar to American audiences through performances of the work by the Sadler's Wells Ballet. From it the composer has drawn a suite made up of the Prologue and Five Dances, which is issued by Novello (H. W. Gray). The music is highly eclectic (with distinct echoes of Rimsky-Korsakoff as well as more recent masters) but it has a certain brassy, assertive theatricality. In the concert hall, judiciously pared down, it may well prove more entertaining than it was as the accompaniment to a labored and overlong choreographic essay. —R. S.

Flor Peeters Work Issued for Tour

The "Lied to the Sun" from Flor Peeters' "Lied-Symphony", Op. 66, for organ has been issued separately by Peters since the composer will be playing it during his American concert tour in October and November. Like the other sections of the work, which are addressed to the ocean, the desert, the flowers, and the mountains, this music is full of fantasy but not naively programmatic. Peeters writes for organ with masterly skill and he is invariably tasteful and inventive if not pathbreaking. The complete "Lied Symphony" has been available from Peters for some time. —R. S.

Two Bloch Works Are Issued

Two well-known pieces by Ernest Bloch have been published recently. His "Silent Devotion and Response", the prayer from part three of the "Sacred Service", has been released separately by Birchard. And the Concerto Grosso No. 2 has been issued in a study edition by Schirmer. The latter, in contrast to the piano solo in the first concerto grosso, was a concertato (concertino) of string quartet against the ripieno body of string orchestra. —D. M. E.

Southern Carols And Customs

"Christmas in the South", a collection of Southern folk carols simply arranged for medium voice and piano by Marie Westervelt with illustrations by Jane Flory will prove useful

First Performances in New York City

Choral Music

Rubbra, Edmund: "Mary Mother" (Golden Age Singers, Oct. 28)
Vaughan Williams, Ralph: "A Virgin Most Pure" (Golden Age Singers, Oct. 28)

Orchestral Music

D'Alessandro, Raffaele: Concerto Grosso for String Orchestra (Juilliard Orchestra, Nov. 2)
Kalomiris, Manolis: "La Morte de la Vaillante" (Orpheum Symphony Orchestra Society, Oct. 27)
Read, Gardner: "Toccata Giocosa" (New York Philharmonic, Oct. 25)
Storer, Robert: Prelude and Rondo Giocoso (New York Philharmonic, Oct. 28)
Von Einem, Gottfried: Concerto for Orchestra (Philadelphia Orchestra, Oct. 30)

Piano Solo

Dallapiccola, Luigi: "Quaderno musicale di Annalibera" (Paul Harelson, Oct. 28)
Gyring, Elizabeth: Piano Sonata No. 1 (Composers Group of New York, Oct. 27)
Haieff, Alexei: Sonata (Stanley Lock, Oct. 25)
Nordoff, Paul: Suite for Piano (Claudette Sorel, Oct. 31)
Sigmon, Carl: Six Etudes for Piano (Composers Group of New York, Oct. 27)

Chamber Music

Perkinson, Coleridge-Taylor: Quartet No. 1 (Harry T. Burleigh Memorial Concert, Nov. 3)
Smith, Julia: Trio—Cornwall 1955 (Clio Concert Trio, Oct. 29)

Violin Solo

Rapoport, Eda: Second Violin Sonata (Composers Group of New York, Oct. 27)

Harp Music

Haubiel, Charles: Five Etudes for Two Harps (Composers Group of New York, Oct. 27)

Songs

Fine, Irving: "Lenny the Leopard", "Tigerroo" (Patricia Hoffman, Oct. 28)
Weigl, Vally: "Lyrical Suite" (Composers Group of New York, Oct. 27)

for children either singly or in groups. The notes accompanying the carols tell of Southern Christmas customs; and suggestions for a stage presentation with a narrator are included. The collection is issued by Presser. —R. S.

Thomas Nee Joins Schmitt Music Company

Minneapolis.—Thomas Nee, music educator and conductor, has joined the Paul A. Schmitt Music Company as educational consultant. He will be

available at no charge for music festivals, clinics, rehearsals, and general help of any kind that schools and colleges may desire.

"Ballo" Translation Now in Print

Peter Paul Fuchs's English adaptation of Verdi's "Un Ballo in Maschera" has been published by G. Schirmer. The adaptation was used in productions by Louisiana State University in 1953 and the University of Southern California in 1954.

Composers Corner

Arthur Honegger's Concertino will be played in memory of the late composer by Margrit Weber, Swiss pianist, in her American debut Nov. 27 at Town Hall, assisted by the Little Orchestra under Thomas Scherman. Paul Sacher has been invited to conduct a Honegger Memorial Concert in Munich, sponsored by "Musica Viva", the organization which presents only contemporary symphonic and chamber works.

The Punch Opera of New York City will present world premieres this season of Robert Storer's opera "The Intruder" and Manuel Rosenthal's "The Weeping Widow".

Two contemporary Canadian operas are to be given their first public performances at the Eaton Auditorium in Toronto Nov. 17, under the sponsorship of the Canadian Music Associates and the Canadian League of Composers. Maurice Blackburn's "A Measure of Silence" (in French) and Harry Somers' "The Fool" will be directed by Herman Geiger-Torel, with Victor Feldbrill conducting.

Alec Wilder has been signed to compose a special score for "Albert Schweitzer", the film biography of the noted philosopher, theologian, organist, and doctor. The picture is being produced by Jerome Hill of New York City. This is Mr. Wilder's first film score.

Paul Pisk will be the guest speaker at the Third Annual Louisiana Symposium of Contemporary Music, to be held in Lafayette, La., at Southwestern Louisiana Institute on Nov. 15-16.

Karl Weigl's Seventh String Quartet was given its first performance Oct. 9 at a concert in Carnegie Recital Hall sponsored by the Austrian Information Service and the Music Performance Fund of the American Recording Industries.

The Composers Group of New York City gave its first concert of the season on Oct. 26 at Carnegie Recital Hall. Heard on the program were Carl Sigmon's Six Etudes for Piano, Vally Weigl's "Lyrical Suite"—a song cycle, a Sonata for Cello and Piano by Arkadie Kouguell, Piano Sonata No. 1 by Elizabeth Gyring, Five Etudes for Two Harps by Charles Haubiel, and Eda Rapoport's Second Violin Sonata.

Miklos Rozsa's Violin Concerto received its first European performance at Baden-Baden this summer, with Denes Zsigmondy as soloist.

Günther Raphael's new viola sonata is to be published by Breitkopf and Härtel.

The German composer Othmar Schoeck celebrated his 70th birthday on Sept. 1. The occasion was marked



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One of the reprints in the 1957 Peters Edition Music Calendar: a late 15th-century engraving showing Israel V. Meckenem, organist

by performances of his operas "Venus" and "Vom Fischer un syner Fru" and orchestra and chamber works in concert and radio presentations.

Virgil Thomson has accepted the Edward B. Benjamin \$1,000 commission for an orchestral composition of "tranquil nature". The work will be given its premiere performance by the New Orleans Philharmonic-Symphony.

Juan Orrego-Salas' "Pastorale and Scherzo" for Violin and Piano was introduced in Chile July 1 by Pedro d'Andurian. Several other works of his received first performances recently: The Divertimento for Flute, Oboe, and Bassoon was presented in Santiago on Aug. 9 by the New York Wind Quintet. His "Duo Concertante" for Cello and Piano was performed earlier this year in Washington by Raya Garbousova and Daniel Saidenberg, and the "Serenata Concertante" — a Louisville Orchestra commission — was played June 6 by the Orquesta Sinfonica de Chile under Victor Tevah.

Franz Waxman's "Sinfonietta" for Strings and Timpani, which received its United States premiere, with the composer conducting, during the 1956 Los Angeles Music Festival, is to be released on a long-playing record by Decca, and Boosey and Hawkes is shortly to issue the full score.

Domingo Santa Cruz of Chile became the second resident guest artist invited by the directors of the Edward MacDowell Association to occupy Hillcrest, the former home of the late Edward MacDowell and his wife, Marian MacDowell, at the famous Peterborough, N. H. colony. He resided there during August and September, succeeding the painter Marcel Duchamp.

Julia Smith will present several piano recitals this season devoted entirely to works for the instrument by Aaron Copland.

William Schuman's "New England Triptych", commissioned by Andre Kostelanetz, had its New York premiere performance on Nov. 3 by the New York Philharmonic-Symphony, under Mr. Kostelanetz. The three-part symphonic work is composed after original music and text by William Billings (1746-1800).

Douglas Allanbrook's Concerto for Harpsichord and Orchestra was played for the first time by Ralph Kirkpatrick and the Baltimore Little

Symphony under the direction of Reginald Stewart on Oct. 30.

Max Pollikoff, violinist, is looking for chamber works to program on a series of public readings at the 92nd Street YMHA in New York City and at Columbia University this season, and possibly on his "Music in Our Time" concerts, which start Feb. 3. Scores should be sent to him at the YMHA, Lexington Avenue and East 92nd Street, New York, N. Y.

Lester Trimble's Concerto for Woodwinds and Strings had its premiere in Copenhagen on Sept. 26, under the combined auspices of the American Composers Alliance and the Danish section of the ISCM.

Elinor Remick Warren has returned to her home in Los Angeles after four months of traveling in Europe, where she heard some of the music festivals. Shortly after her return, she accompanied Marie English, soprano, in Warren songs in a program presented by the Inter-Chapter Council of Sigma Alpha Iota music sorority. At the sorority's national biennial convention, held in August in Washington, D. C., Rose Bampton, soprano, sang a group of Miss Warren's songs.

Contests

AMERICAN GUILD OF ORGANISTS COMPETITION IN ORGAN PLAYING. Open to all organists not over 25 years of age on Jan. 1, 1957. Award: winner of the national finals will be presented in a solo recital at the 1958 AGO national convention. For details applicants must write their local chapter of the AGO or the AGO National Headquarters, 630 Fifth Ave., New York 20, N. Y.

YOUNG ARTISTS' CONTEST. Auspices: 92nd St. YM and YWHA, New York City. Open to pianists, violinists, cellists, and singers, who are ready, but who have not made a major debut in New York City. Award: debut recital in the Kaufmann Auditorium and \$100. Auditions to be held in March. Address: A. W. Binder, music director, YM and YWHA, Lexington Ave. at 92nd St., N. Y. 28, N. Y.

STUDENT COMPOSERS RADIO AWARDS. Auspices: Broadcast Music, Inc., and BMI Canada, Ltd. Open to students in accredited conservatories of music, universities, colleges, and secondary schools, or of private teachers, in the United States, its possessions and Canada. Awards totaling \$14,000, which are to be applied for tuition and subsistence during further study. Deadline: Feb. 15, 1957. Address: Russell Sanjek, director of SCRA Project, Broadcast Music, Inc., 589 Fifth Ave., New York 17, N. Y.

Gerhard J. Wuensch, a faculty member of Jordan College of Music, Butler University, Indianapolis, has been named winner of the \$1,000 Benjamin Award for 1956. The winning composition, Nocturne for Orchestra in F minor, will receive its world premiere by the North Carolina Symphony during the 1957 season.

Winners of the International Contest for Musical Performance at Geneva have been announced. Five first prizes were awarded this year, and the prize winners were Albert Linder, of Denmark (horn category); Gaston Maugras, France, and André Lardrot, France (both were winners in the oboe category); Dan Jordachesco, Rumania (male voice category); Robert-Alexander Bohnke, Germany

(piano category for men). Two Americans were recipients of medals—Fanni Jones (female voice category) and Elias Lopez (piano category for men).

The first prizes of \$175 each in the 14th annual Young Composers Contest of the National Federation of Music Clubs have been awarded to Ramiro Cortes, of Los Angeles, and Robert Lombardo, of Hartford, Conn. Second prize of \$125 went to Donald Jenni, of Milwaukee, for his Terzetto for violin, viola, and cello. Mr. Cortes' winning composition was "Three Lyric Pieces for Cello and Piano"; Mr. Lombardo's was Sonata for Cello and Piano.

A total of \$2,100 was awarded to the four winners of the 1956 Marian Anderson Scholarship Fund auditions. From more than 600 applicants the judges chose Lillian Mernik, of New York City, as winner of the first prize of \$1,000. Betty June Hodges, also of New York City, and Harold S. Johnson, of East Moline, Ill., received \$500 each. Elmer Dickey, of Roxbury, Mass., received a check for \$100, as a second-time winner.

At the fifth International Music Competition in Munich, held in September and sponsored by the broad-

casting corporations of the German Federal Republic, the winners of the violin prize were Edith Peinemann, of Germany, and Tessa Robbins, of England. The prize for the violin and piano duo classification was awarded to Alan Grishman and Joel Ryce, both of the United States. Both Miss Peinemann and Mr. Grishman are pupils of Max Rostal, and Miss Robbins was a pupil of Albert Sammons. Mr. Ryce has studied with Rudolf Serkin and Mieczyslaw Horszowski.

At the International Pianist Contest, held in Bolzano, Italy, early in September, the first prize was awarded to Joerg Demus, of Austria. The award consists of half a million lira and engagements for ten concerts, some which will be given in Milan's La Scala. Ivan Roy Davis, of the United States, was awarded the second prize. Other American prize winners were James Mathis, Michael Ponti, Charles Rosen, and Norman Shelter.

Winners of American Theater Wing scholarships in music were Elaine Baker, Mary McMurray, Larry Scott, Anita Darien, Sandy Anselmo, and Richard Edwards. John L. Waller and Jeanette Hodge were winners in the dance field.

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RECITALS in New York

(Continued from page 21)

Golden Age Singers of London

Town Hall, Oct. 28, 2:30 (Debut).—The Golden Age Singers' recital was a deeply moving occasion. In a program devoted mainly to madrigals and chansons of the late 16th and early 17th centuries, the five singers of the group sang with heartfelt sincerity and with a musicianship equal to performing this magnificent music. Let it be added that to sing these masterpieces in public is not easy, for they are not really suited to the concert hall but for an intimate gathering.

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ing. But as the group, seated around a table, sang them, the atmosphere in Town Hall was as warm and friendly as that in a small room.

It is difficult to pick a high point in the recital, for the group, founded in 1950 by Margaret Field-Hyde, was equally at home in the works of the Italian, Flemish, or English schools. In Monteverdi's poignant "Ah, dolente partita" it distilled fully the dramatic meaning, and it performed Passerai's "Il est bel et bon", which depicts two chattering housewives, with a humor that brought chuckles from the audience. The group's tonal coloring varied greatly—mellow and round in Gibbons' "The Silver Swan" and bright and effortless in Monteverdi's "Quell' Augellin che canta". Its intonation and enunciation were also of highest caliber as was its sense of tonal balance. The program also included performances of two carols tastefully arranged for the group—"Mary Mother" by Edmund Rubbra and "A Virgin Most Pure" by Vaughan Williams.

In addition to Miss Field-Hyde, the group was composed of Elizabeth Osborn, soprano; John Whitworth, counter-tenor; Rene Soames, tenor; and Gordon Clinton, baritone. All displayed pleasing voices that blended in true teamwork with each other. The Golden Age Singers certainly deserved the adjective golden for their performance.

—F. M., Jr.

Mercedes Walker . . . Pianist

Town Hall, Oct. 28 (Debut).—Mercedes Walker is an attractive and talented young woman who has been interested in the piano since childhood. She studied with Rudolph Ganz and is at present enrolled in the New York College of Music. She is also organist in Jane's Methodist Church, Brooklyn, and a sizable portion of the audience for her Town Hall debut was made up of church members.

Miss Walker's program was devoid of novelties. The list included the Brahms Rhapsody No. 1 and Romanze, the Bach Suite in E major, Beethoven's "Waldstein" Sonata, three familiar Chopin pieces, and, in conclusion, Liszt's "Sonetto del Petrarca" No. 104, and the Paganini-Liszt Etude No. 6.

In her attempt to make all this music meaningful, Miss Walker was serious. She was warmly applauded. But she is not yet far enough along to make Bach sound different from Liszt and she does not have the technical equipment at this point to set off the fireworks in a Beethoven finale. However, in the first of two Gershwin Preludes she played as encores, Miss Walker performed with becoming sensitivity.

—W. L.

Connie McNeil . . . Soprano

Carnegie Recital Hall, Oct. 28 (Debut).—An esoteric program was perhaps the dominant feature of Miss McNeil's debut. Hers is a light soprano voice with a pleasant middle and warm, secure lower range. She sings intelligently and has an engaging stage presence. Her program included arias from solo cantatas of Alessandro Scarlatti (not suited for her), songs by Weber and Schubert with guitar (a most successful adventure), a group of songs by "Les Six" (which proved to be a fascinating study of six different styles emerging from the same source), a suite for voice and violin by Villa-Lobos

(with its mixture of sophistication and primitive rhythms), and finally an excellently chosen American group in which Ives triumphed.

It was to Miss McNeil's credit that she had ability to keep her audience intensely interested throughout the diverse program. She was ably assisted by Julius Levine, piano; Alexander Bellow, guitar; and David Pokatilov, violin.

—E. L.

Clio Concert Trio

Carnegie Recital Hall, Oct. 29 (Debut).—Although the Clio Concert Trio, consisting of Mary Stretch, pianist, Eugenie Dengel, violinist, and Colette Kozusko, cellist, was heard briefly in a program of contemporary music at Town Hall last season, it made its formal bow in this concert.

After a poor start with Mozart's Trio in C (K. 548), in which only the pianist showed any affinity for the Mozartian style, and in which the cellist was barely audible and the violinist's intonation was consistently on the sharp side, the ensemble got into stride and gave an exemplary premiere performance of Julia Smith's delightfully perky and well written "Trio—Cornwall, 1955". The work is dedicated to the Clio Concert Trio. Miss Stretch handled the glittering piano part and its spicy percussive rhythms with virtuosic aplomb. The Misses Dengel and Kozusko made the most of some juicy passages for the strings in the Theme and Variations.

The performers were equally at home in the closing Ravel Trio. They gave the work a brilliant surface sheen and played it with an inner tension that kept the audience on its toes throughout.

—R. K.

Joan Field . . . Violinist

Town Hall, Oct. 30.—Aside from Beethoven's Sonata in A major, Op. 47 ("Kreutzer"), Joan Field presented a program of singularly undistinguished music, the dullest of which was Ysaye's Sonata No. 2 (for solo violin). The piece abounds in third-rate material and yards of passage work. One might say that it is idiomatically written for the violin, but musical values are of greater consequence. Miss Field played the difficult work with assurance. Her technique, to be sure, was quite agile and secure. Her tone quality, on the other hand, was thick and impure throughout the program. There was much sliding in the "Grave" (Friedemann Bach-Kreisler), and Schubert's "Rondeau Brilliant" (Op. 70) was not an example of delicate playing, though the piece itself is not one of the composer's most graceful accomplishments.

The recital also included numbers by Mana-Zucca, Weill-Frenkel, and Sarasate. The general impression was one of lack of taste rather than grace or sensitivity.

—M. D. L.

The Golden Age Singers of London: left to right, Gordon Clinton, Elizabeth Osborn, Margaret Field-Hyde, John Whitworth, and Rene Soames

Denis de Marney



Claudette Sorel . . . Pianist

Town Hall, Oct. 31.—After an absence of five years from the local concert scene, Claudette Sorel, now 24 years old, returned to Town Hall for her fourth recital there, and her first as a mature artist.

The young pianist proved to be an imaginative interpreter. Her warm, introspective, and communicative performance of the opening Beethoven Sonata, Op. 10, No. 2, immediately established her as one who has a natural flair for the piano. In the final Presto, played at a speed even fast paced for a Presto, every note came through with crystal clarity and was deftly shaded and rounded into the phrase.

Miss Sorel plunged boldly into the opening movement of the Chopin B minor Sonata, communicating its grandeur with sweep and power and its more lyrical sections with a clinging legato and expressive singing tone. The runs in the final Presto non tanto were, again, beautifully shaded, but the pianist failed to maintain the salutary tarantella-like rhythm with which she began the movement.

That Miss Sorel could, when she would, be as percussive as the "hammer-and-tong" exponents of the keyboard was amply demonstrated in her playing of Prokofiev's Sonata No. 7, and, in more subtle ways, in her handling of the dissonances in Paul Nordoff's Suite, which was heard here for the first time. Nordoff's interesting and effective work, taking less than 10 minutes to perform, is divided into three sections: "Christmas", which successfully captures the tinnitulations of little bells à la Liszt; "Whitsuntide", a Scherzino patterned after the Prokofiev Toccata; and "Michaelmas" (musically the finest of the three movements), a kind of neo-Bach extended and florid chorale-prelude. Brahms's Variations on a Hungarian Song, Op. 21, No. 2, and Scriabin's Nocturne for the left hand alone completed the program.

—R. K.

Eric Friedman . . . Violinist

Carnegie Hall, Nov. 2 (Debut).—There was much to admire at Eric Friedman's debut. Seventeen-year-old violinists are plentiful, but when one has reached such a high degree of musicality as this, there is cause to cheer. The Vivaldi Sonata in A major which opened the recital served not only as a warm-up, but immediately established the fact that the "boy" has temperament. His rhythmic flexibility disclosed a musical mind beyond that of the talented, severely trained student, and his technical equipment was beyond reproach.

Although in the Bach Chaconne the creation of a long line still escaped him and his impetuosity in releasing his whole bag of tricks too soon was almost his undoing, there was an intensity that never lessened,

and in the final analysis carried him over his artistic inexperience.

In the Brahms Sonata, Op. 108, there was admirable rapport with David Garvey, his sensitive collaborator. Though the work, with its intricate dovetailing of lines, is difficult to recreate, and the violin is at best an equal partner, it was well within Mr. Friedman's grasp and provided the most satisfying experience of the program. The second half of the concert was designed to show off Mr. Friedman's considerable virtuoso attainments with pieces by Ysaye, Paganini and Sarasate.—E. L.

Nina Dova . Soprano-Guitarist

Town Hall, Nov. 3 (Debut).—Nina Dova, soprano-guitarist, has appeared in Europe, South America, Canada, and the United States. Her recent portrayal of Mrs. Peachum, in "The Three-Penny Opera", met with immediate success. In her New York concert debut, Miss Dova brought us her unusual repertoire of songs from France, Spain, South America, and English-speaking countries.

Miss Dova has a pleasant voice which she handles fairly well. Specifically, her upper voice is clearly produced, while the lower voice is a bit rough and breathy. She also manages quite nicely on the guitar. Her chief asset is, of course, her communicative personality. She is utterly ingratiating.

Among the evening's songs was Blanche's "Le Prisonnier de la Tour". Written in the style of an old complaint, this modern song deals with a medieval legend. As performed by Miss Dova, it was a little masterpiece of vocal acting. Another completely charming piece was "Tambourin", a French 18th-century pastorelle. Accompanied by a marimba, she also sang the "Alma Llanera", a joropo (national dance of Venezuela). Miss Dova was thoroughly entertaining and delighted her audience.

—M. D. L.

Hermann Prey . . . Baritone

Carnegie Recital Hall, Nov. 4 (Debut).—In the short space of eight days, New York audiences were able to hear two of the great Schubert song cycles sung by two knowing and versatile young men. The first was "Die Winterreise", offered by Dietrich Fischer-Dieskau. The second, given by Hermann Prey, was "Die Schoene Muellerin".

Mr. Prey, not yet 30 years old, has sung in opera in his native Germany and in other parts of Europe. He made several appearances with orchestra in the United States in 1952, but this recital, which opened the fourth season of the Concert Society of New

York, marked his New York debut. Although he has not yet reached the stature of his fellow countryman, Mr. Fischer-Dieskau, this debut was an estimable success.

Being blond and handsome, as Mr. Prey is, did not detract from the emotional impact of the Schubert cycle. For this is a tragic and impassioned story of a young man in love with a miller's maid. Mr. Prey, who has no stage mannerisms—his hands always remain locked in front of him—conveyed the meaning of an ill-fated romance through a thorough knowledge of the notes and the poetry. He could produce considerable volume, and sang with enormous persuasion the "Ungehduld" and "Mein" verses. The closing passages of "Des Baches Wiegenlied" were compelling in their sensitivity. The performance brought prolonged applause from the capacity audience.

After intermission, Mr. Prey sang the tender "An die ferne Geliebte" of Beethoven. These songs also proved appropriate for this artist's temperament and vocal equipment.

Mr. Prey was fortunate in having the assistance of Leo Taubman at the piano. A more discerning accompanist for a recital of lieder would be hard to find. Both men were showered with applause for their accomplishments.

—W. L.

Cesare Siepi Bass

Carnegie Hall, Nov. 4.—It does one's heart good to see an audience enjoy itself as heartily as Cesare Siepi's did at this recital. But the reasons are not far to seek. Gifted with a superb voice, Mr. Siepi performed everything with a warmth and a sense of communication that stirred his listeners. He was at his best in the operatic arias on his program, but in songs of an emotional compelling nature such as Richard Strauss's "Ruhe, meine Seele" and Mussorgsky's Serenade from the "Songs and Dances of Death", he was also a magnetic interpreter.

The sheer opulence of Mr. Siepi's voice was displayed to advantage in the opening group of arias by Durante, Caldera, and Alessandro Scarlatti. He could have achieved greater elegance of phrase and nuance in them, but he sang them with tremendous vigor and breadth. In a group of Strauss lieder he provided a plenitude of tone and fervor, although he indulged occasionally in too much rubato and too operatic an approach.

So delighted was the audience with Osmin's aria from Mozart's "Abduction from the Seraglio" (sung in English) that Mr. Siepi had to give an encore immediately. "Deh vieni alla finestra", from "Don Giovanni", in-

troduced a whole group of serenades by Mussorgsky, Tchaikovsky, and Berlioz. Arias by Bellini, Verdi, Boito, and Donizetti, sung with winning gusto, completed the program. Leo Taubman was the accompanist.—R.S.

Musicians Fund Marks Anniversary

The Musicians Emergency Fund celebrated its 25th anniversary with a dinner and musical program on Oct. 30 at the Sheraton-Astor Hotel.

Richard C. Patterson Jr., commissioner of the New York Department of Commerce and Public Events, paid tribute to the work of the fund. Harvey V. Higley, administrator of veterans affairs of the United States, presented citations to members of the fund and its subsidiary, the Hospitalized Veterans Service.

The Symphony of the Air presented a musical program under Erich Leinsdorf which included the Prelude to "Khovantschina", the Fountain Scene from "Boris Godunoff", with Wilma Spence as Marina and Brent Williams as Dimitri; the waltzes from "Der Rosenkavalier", Kotschak's aria from "Prince Igor", sung by Miroslav Cangalovic, and the Polovtsian Dances from "Prince Igor". Choral passages were sung by members of the Westminster Choir.

Foundation To Honor Coming Anniversary

August J. Molnar, president of the American-Hungarian Studies Foundation, announces that in commemoration of its 15th anniversary two major orchestras will present concerts this season. On Feb. 17 Yehudi Menuhin will be soloist with the Minneapolis Symphony under Antal Dorati in an all-Bartok program at Carnegie Hall. March 23 will see the Chicago Symphony under Fritz Reiner in a concert in Elmhurst, Ill., with Victor Aitay, assistant concertmaster, as soloist.

Ormandy To Head People-to-People Group

Philadelphia.—Eugene Ormandy, musical director of the Philadelphia Orchestra, has been named by President Eisenhower to act as chairman of the music division for the People-to-People Partnership. The government-sanctioned but privately-supported program will aim to increase international understanding through an exchange of activities and cultural events among countries. Scores and recordings will be sent abroad, and

the exchange of artists will be facilitated by the committee.

Peoples' Symphony Plans Three Series

The Peoples' Symphony Concerts, starting its 57th season, is offering Artist Recitals series. Schedule follows: Artur Balsam, pianist, Oct. 6; Ania Dorfmann, pianist, Jan. 5; Leonard Rose, cellist, Oct. 16; Elena Nikolaidi, contralto, Mar. 9; the New York Pro Musica Antiqua, Mar. 23; and Rudolf Firkusny, pianist, Apr. 13. The Chamber Music Series includes the Parrenin Quartet, Nov. 1; the Hungarian Quartet, Dec. 1; the Budapest String Quartet, Dec. 15; the Kroll String Quartet, Jan. 19; the Smetana String Quartet, Mar. 30; and the Quartetto Italiano, Apr. 6. The Chamber Music Festival series includes the Quintetto Boccherini, Oct. 27; the Budapest String Quartet, Nov. 18; the Quartetto Italiano, Jan. 12; and the American Chamber Orchestra, Mar. 16.

Szigeti Series

(Continued from page 12)

The Ives Sonata ends somewhat whimsically. It has a "tongue in the cheek" twist! We find slow Slow Movements only in Bloch, Hindemith (slow "interludes"), Stravinsky, and Ives. Debussy, Bloch, Bartok, and Ravel return or refer to materials used in preceding movements (as in the coda of Ravel's finale!).

And in closing I must make a bow to the "absent" Sonatas which I unfortunately was unable to include in my three programs. I am thinking of Bartok's "Contrasts" (written for Benny Goodman and myself); Roussel's Second Sonata, which I often played with the composer and which I introduced in Europe, America, Australia, and the Orient; Pfitzner's 1916 Sonata; Pizzetti's Sonata; the David Diamond and Henry Cowell Sonatas (both dedicated to me); Guy Ropartz's; and of course Prokofiev's Sonatas in D major and F minor (both of which I presented from manuscript and recorded for the first time). All these and others "belong" to the cycle, but alas it will be only in my thoughts that they will be present.

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International Report

New York City Ballet Appears In Vienna; State Opera Opens

Vienna.—The opera season in Vienna opened on Sept. 1 and the concert season a month later, on Oct. 1. A notable phenomenon is the prominence of American artists in Viennese musical life. Things have changed amazingly since 1900, when an American was a curiosity on the concert platform or in the opera.

This year, the New York City Ballet opened the season at the Vienna Staatsoper with nine performances. The Viennese public showed its enthusiastic appreciation of the choreography of George Balanchine and Jerome Robbins, and the dancing of such artists as Maria Tallchief, Tanquil LeClerc, Diana Adams, Melissa Hayden, Patricia Wilde, and Andre Eglevsky.

Success of Boston Symphony

The Boston Symphony under Charles Munch made its debut in Vienna with notable success. This orchestra, which was once conducted by a Viennese recommended by Brahms (Wilhelm Gericke, an artist of solid if not outstanding attainments) appealed especially strongly through its beautiful sound. The strings were lustrous, the winds brilliant, and the brasses rich. The concert opened with a tribute to the great artist who conducted the Boston Symphony for 25 years, Serge Koussevitzky. It was the "Elegy" of Walter Piston. The enthusiastic reception of the orchestra would have pleased Koussevitzky very much, for he was fond of Vienna, where he appeared as a contrabass virtuoso in his youth and later conducted the Vienna Philharmonic in a superb concert.

Alexander Brailowsky was soloist in the Schumann Piano Concerto with the Konzerthausgesellschaft Orches-

tra, dazzling his audience with his virtuosity.

Among American musicians who have been heard here recently, the La-Salle Quartet made an excellent impression with its virtuosity and sensitive tone. In Schoenberg's Third Quartet the ensemble proved its metal, as also in a Haydn work and the F minor Quartet of Beethoven.

Elena Nikolaidi gave a lieder recital that attracted all of those who had watched her rise at the Staatsoper some years ago. Jean Madeira, skilfully and imaginatively accompanied by her husband at the piano, also gave a successful recital. Therese Green delighted her audience with her intimate and penetrating song interpretations.

The new director of the Vienna Staatsoper, Herbert von Karajan, an admirable conductor, has established a sort of musical trust, with branches in London, Berlin, Salzburg, Milan, Vienna, and the United States. He will be absent from Vienna during the first three months of the season, but it is hoped that he will not be frequently absent later.

Worried about Finances

It is easy to fill the Staatsoper these days. Vienna has about two million inhabitants, and most of them want to see the new opera house at least once. At present, society is also very active at the opera, but this may well change and the financial burden on the government may well prove heavy. The new season opened not without worry for the small Austrian nation, which will have severe competition from other musical lands. Public interest and support for music will be needed in even greater measure.

Norman Scott with a colleague at the Vienna State Opera. The Metropolitan Opera bass sang Mephistopheles in "Faust" five times in Vienna in October



At present, a makeshift directorate led by the director of the Konzerthausgesellschaft is presenting a limited repertoire at the Staatsoper with the help of guest artists. Recently Hans Pfitzner's "Palestrina" was given, an opera admired in Vienna for its idealism and poetic seriousness of purpose. "Palestrina", however, is not really an opera, but a sort of melancholy festival play, which has never attracted a large public. Julius Patzak gave an eloquent and comprehending interpretation of the title role. A great Viennese critic once referred to the attitude of the public to such works as follows: "When the German public wants to pray behind the back of the church, it goes to the theater."

"Tannhauser" Hissed

The Staatsoper also has fallen on sad times at some occasions. The opera house has witnessed performances that marked a shocking decline from the days of Vienna's world fame as a music center. The new production of Wagner's "Tannhäuser" was a case in point. It resulted in a veritable theatrical scandal. The designs for the new staging by Gerd Richter, of Stuttgart, were tasteless and unimaginative. The singer of the title role, Ludwig Lustig, scarcely measured up to the traditions of the Vienna Staatsoper, and he was hissed by rowdies in the gallery, as if he were a football player who had missed a goal.

This production trampled upon every wish of Wagner. There was no longer a Venusberg, but only a sort of black box; no Valley of the Wartburg, but only a brown box with six comical trees; no Festival Hall, but the same box that had served in the other scenes. The Landgraf no longer received the guests, who streamed in from all quarters. This was a mere caricature of the new experiments at Bayreuth.

Moralt's Routine Conducting

Even the creditable singing of Ira Malaniuk, as Venus, and Traute Richter, as Elisabeth, could not prevail against this absurd staging. The routine conducting of Mr. Moralt scarcely stirred memories of Richter, Mahler, or Furtwängler. No wonder one of the leading newspapers of Vienna characterized the opera house as "desolate".

Dimitri Mitropoulos, however, enjoyed a great success with his conducting of Puccini's "Manon Lescaut". He obviously loves this opera and he led it with fiery intensity. In a Vienna Philharmonic concert, at which he conducted Schoenberg's "Pelleas and Melisande" and Strauss's "Alpine Symphony", Mitropoulos also won the hearts of the Viennese public. We expect him to play a greater role in our musical life in the future.

—Max Graf

Six Operas Scheduled For Salzburg Festival

Salzburg.—Six operas are scheduled to be produced at the Salzburg Festival this summer. Herbert von Karajan, artistic director of the festival, will conduct Beethoven's "Fidelio" and Verdi's "Falstaff". Other operas include Mozart's "The Marriage of Figaro", under Karl Böhm; Mozart's "The Abduction from the Seraglio", under Josef Krips; Richard Strauss's "Elektra", under Dimitri Mitropoulos; and Rolf Liebermann's "School for Wives", under George Szell.

Non-operative events include concerts by the Vienna Philharmonic and the Berlin Philharmonic, and performances by the Sadlers' Wells Ballet. For the 1958 festival Mr. Karajan announced that he would like to produce the Barber-Menotti "Vanessa", a work not yet completed, and Martinu's "The Greek Passion".

Festival Association To Meet in Vienna

Vienna.—The European Music Festival Association, which held its annual meeting here this year during September, has decided to convene next from Oct. 10 to 12, 1957, in Vienna. As a result of the Association's decision not to continue meetings in Geneva, so far the regular site of its annual conventions, forthcoming general assemblies will be held in different festival cities, to be selected each year.

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will return to Northwestern University to conduct a series of lecture-demonstrations in Vocal Literature on April 1, 3, 5, 8, 10, and 12, 1957.

A complete list of musical events for the 1956-57 academic year is available from the Concert Manager, School of Music.

Salzburg Host to Conference On Opera in Radio, TV, Films

Salzburg.—Concurrently with the close of the Salzburg Festival, the International Conference on "Opera in Radio, TV and Film" was held in Salzburg under the joined sponsorship of the International Music Council of UNESCO and the Austrian Radio. For seven crowded days and nights invited experts in these three fields gathered to exchange information, discuss common problems, and demonstrate specimens of their work.

Representatives of over 20 European and American countries were present. Papers were read by such authorities as Peter Herman Adler (NBC, New York), Henry Barraud (RTF, Paris), Mario Labroca (RAI, Rome), and many others; the papers were followed by free-for-all discussions.

Lengthy Dissertations

Unfortunately the papers and the accompanying illustrations were of such length that little time was left for real discussion. They were further handicapped by the necessity of translations. In spite of this, however, the comments of such speakers as Virgil Thompson, Gian-Carlo Menotti, Kenneth Wright, Rolf Leibermann, Gottfried von Einem, Boris Blacher and Nicolas Nabokov, to mention only a few, contributed much to the conference.

The discussions centered around problems connected with the transference of stage operas to the mechanized media of radio, TV and film. It is impossible to give an account here of all that was said in this regard. Much of it was instructive, some of it less so. It is perhaps regrettable that so much of the time was spent talking about arrangements of existing operas, and relatively little about the creation of new ones for mechanical media. Menotti's comments in connection with the showing of his own film "The Medium" were significant. He stated that, although he had reworked the theater piece for film, he was not entirely happy with the result and would have preferred to have filmed an entirely new opera composed exclusively for this medium.

Regarding the mechanical reproduction and adaptation of stage operas, one school of thought favored a practically "literal translation", in which the opera in question is broadcast, televised, or filmed in its opera-house form. Others felt that the mechanical media calls for extensive explanation and/or rearrangement of the original work.

Radio Opera Needs Commentary

In radio, where the visual factor is absent, for instance, this group considers it necessary to add commentaries in one form or another. Peter Herman Adler of NBC pointed out that he cuts large sections of operas when he televises them—particularly those sections which demand a large apparatus. He feels that these are not suitable for television, where effectiveness is greater with more intimate scenes. Mr. Adler demonstrated his theories by showing kinescopes from his productions of Britten's "Billy Budd" and Menotti's "Amahl and the Night Visitors".

Most of the delegates appeared to favor a compromise solution, as ex-

emplified in Menotti's "Medium", in which he retained most of the original work but augmented it with scenes that only a camera could realize. The fact that the film adaptation was made and directed by the composer himself is perhaps the chief reason for its success.

What horrors can result when a producer becomes "camera happy" was more than adequately demonstrated by Walter Felsenstein's film based on Beethoven's "Fidelio". While the music of Beethoven went on normally, the screen showed clouds, trees, torrents, clouds, avalanches, lightning, clouds, forest fires, and (we seem to recall) the kitchen sink. The actors grimaced, smirked, and posed in the most impossible ways. To make matters worse, the film was dubbed—that is, one heard the singers but saw other actors on the screen, and the synchronization of gestures and lip movements was haphazard. The conference expressed its feeling by laughing uproariously and by boos and cat-calls.

Judiciously Used Camera

That the camera, judiciously employed by a producer with taste, can add something to an opera was made clear by the Canadian Broadcasting Corporation's version of Ravel's "L'Heure Espagnole". The new Italian film of Puccini's "Tosca" was also convincing in this respect. A few discreet shots of Rome and its surroundings were quite in keeping with the otherwise almost literal reproduction of the stage opera.

The conference did not, perhaps, provide a clear solution to the many problems involved in the mechanization of opera. But the exchange of views and, most particularly, the demonstrations on tape and film of what is being done in various parts of the world were highly stimulating and should provide an impetus to further progress in the fields that were considered. —Everett Helm

Israel Philharmonic Reaches 20th Year

Tel-Aviv.—Toward the end of this year, the Israel Philharmonic will celebrate an important anniversary. Twenty years will have passed since Bronislav Huberman's dream of founding a symphonic orchestra, consisting of Jewish musicians rejected by the Nazis, has become a fact.

Arturo Toscanini, whose staunch belief in man's right to freedom, honor, and dignity has brought him even physical injuries in his own country, was the ideal partner to this plan. Israel was still British-mandated Palestine when Toscanini came to this country to inaugurate the orchestra. Terror and bloodshed were then prevalent, and the roads were most hazardous to venture upon. But Toscanini fulfilled his schedule, and the new orchestra was launched.

Huberman and Toscanini

Huberman, unfortunately, did not live to be present at the current anniversary. Toscanini, who is in retirement, will be invited to attend, but it is doubtful whether he will personally attend.

In the meantime, the details of the

21st season, beginning Oct. 14 in Tel-Aviv, have just been announced. This will be the last season of the Philharmonic in the "Ohel Shem" Auditorium, which seats just over 1,000 people. Next year will find the orchestra in the new Frederic R. Mann Auditorium, now under construction, with a seating capacity of 2,800 and standing room for students.

This change may be regarded as a revolution in the orchestra's history, for instead of repeating each subscription concert ten times over, four only will be needed. Thus, instead of 100 subscription concerts a season in Tel-Aviv, 40 will suffice. More hours will be available for rehearsals, and the tension and concentrated effort on the part of the orchestra personnel, conductors, and soloists will be lessened.

No Regular Conductor Yet

There is no sign yet of a change in the conductorship policy. The orchestra still engages only guest conductors, so that the ten subscription concerts next season will be offered under the batons of not less than eight men—too many, of course.

They are Israeli conductor George Singer, (another Israeli, Michael Taube, will lead one of the special subscription series), and seven directors, mostly from Europe: Pierre Dervaux, Francesco Molinari-Pradelli, Josef Krips, Sergiu Celibidache, Georg Solti, Walter Susskind, and Heinz Freudenthal.

Among soloists, as usual, pianists rank foremost. They are: Maryan Filar (Chopin E minor Concerto); Shura Cherkassky (Rachmaninoff

Second Concerto); Nadia Eitington-Reichert; and Clara Haskil. Two violinists, Zino Francescatti (Beethoven concerto) and Ida Haendel (Casella concerto), and one cellist, Andre Navarra (Boccherini concerto and Tchaikovsky's "Rococo Variations") will play. The list also includes two singers, Mattiilda Dobbs, soprano, and Jennie Tourel, mezzo-soprano. The latter will be heard in Mahler's "Song of the Earth".

—Samuel Matalon

Van Beinum Marks 25th Amsterdam Season

Amsterdam.—The 1956-57 season will be commemorated as Eduard van Beinum's 25th year as conductor of the Concertgebouw Orchestra. The 135 concerts scheduled for this season will emphasize works characteristic of his taste and repertory. Guest conductors for this year will include Eugene Ormandy, Otto Klemperer, Carlo Maria Giulini, and Erich Leinsdorf. Soloists will be Myra Hess, Artur Schnabel, Yehudi Menuhin, and Isaac Stern.

Kletzki Conducts Chilean Orchestra

Santiago.—Polish-born conductor Paul Kletzki spent the month of August conducting the Orquesta Sinfónica de Chile in four concerts. Invited by the Institute of Cultural Extension of the University of Chile, he directed the final programs of the city's 16th official symphony season.

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International Report

Stockholm Opera Repertoire Enriched under Svanholm

Stockholm.—After a summer season when several Swedish singers such as Birgit Nilsson, Jussi Björling, Joel Berglund, and Nicolai Gedda appeared in much-appreciated open-air recitals, the regular opera season opened on Aug. 24, under new management. As of July 1, Set Svanholm, tenor, became general manager of the Royal Opera in Stockholm, and a fresh breath of air has been injected into the company, affecting all concerned.

Not for a long time has there been such a rich and varied repertoire at the Stockholm opera as during the first three weeks of the Svanholm regime. "Die Meistersinger", "Carmen", "La Bohème", "Rigoletto", "The Magic Flute", "The Marriage of Figaro", "Tosca", "The Abduction from the Seraglio", "Don Carlo", "Samson et Dalila", "Tannhäuser", and "La Traviata" have already been produced.

"Meistersinger" Is Opener

Following the tradition of recent years, the season opened with "Die Meistersinger". Sigurd Björling again was a fine Hans Sachs, and Mr. Svanholm as Walther was even better than before, singing and acting

in a new, relaxed manner. Sven-Erik Vikström remained a perfect David, but Aase Nordmo-Löfberg had not yet caught the character of Eva; it was too steadfastly bold. Special praise must go to the chorus—fresh voices, perfect unity, and a gaiety of delivery made its achievement memorable. These qualities, obvious in all recent performances, reflected well upon Arne Sunnegårdh, the chorus master. Sixten Ehrling conducted with clarity and distinction.

A new production of "Tannhäuser", in the Paris version, was dynamically conducted by Mr. Ehrling. Blanche Thebom appeared for the first time as Elisabeth, but she did not seem right for the role. Her stage presence was fine, and many nuances of her characterization were moving. But the part lies far too high for her voice, and all the beauty of its ringing tone was gone, making her lines seem terribly difficult to deliver. There was some beautifully-spun pianissimos in the prayer, but, like many in the cast, she did not always sing on pitch.

Mr. Svanholm was a convincing Tannhäuser, and Leon Björker a sonorous Landgraf. Kjerstin Dellert, as Venus, and Erik Saedén, as Wolf-

ram, also sang well and tastefully, but both lacked the necessary personality for these parts.

Miss Thebom was more successful as Dalila. Her pianissimo delivery of "Mon cœur s'ouvre à ta voix" kept the audience breathless, and her characterization of the role was excellently chiseled. Other leading parts were taken by Mr. Svanholm, as Samson, and Sigurd Björling, as the High Priest. Herbert Sandberg conducted with suppleness and refined musicianship.

The foremost achievement so far this season was Hjoerdis Schymberg's superb performance as Constanze in "The Abduction from the Seraglio". Every tone, every gesture was a pleasure to witness. Sven Nilsson's magnificently-sung Osmiin cannot be forgotten, nor Margareta Hallin's charming Blonde.

"Don Carlo" Repeated

Repetitions of "Don Carlo" since it was last reviewed in these pages has brought Barbro Ericsson, a truly promising young singer, as Eboli, and Sigurd Björling, as an impressive King Philip. "The Marriage of Figaro" was refreshingly performed, with a youthful and well-balanced cast, but more polish was still desirable. Stig Westerberg conducted fairly well, but could have been more supple with his tempos.

"Così fan tutte", knowingly staged by Josef Witt, of Vienna, but not too well conducted by Sten Frykberg, had several performances at the 18th-century theater at Drottningholm Castle. Foremost artist of the cast was Ingeborg Kjellgren, as Dora-bella, but Bernhard Sönnnerstedt, as Don Alfonso, and Uno Ebelius and Lars Ekman, as the two young officers, were satisfactory. Earlier in the summer "La finta semplice" was repeated several times at the castle to much acclaim.

Massine Appears

A major event at the Stockholm Opera during the last week of the spring season was the guest appearance of Leonide Massine as choreographer of Stravinsky's "Le Sacre du Printemps", Offenbach's "Gaité Parisienne", and Falla's "The Three-Cornered Hat". The 62-year-old Massine amazed the audience with his superior dancing as the Miller in the Falla ballet and as the Peruvian in the Offenbach work. Mariane Orlando was outstanding as the Chosen Girl in "Sacre". Mr. Ehrling conducted.

The Robert Shaw Chorale sang here for the first time last May. The singers were warmly greeted and

they maintained their reputation, long established here through recordings. For Swedish audiences the program was far too long, however, and the use of loudspeakers proved both unnecessary and disturbing.

Outdoor Recitals

Christian Ferras, French violinist, gave a performance of Mendelssohn's E Minor Violin Concerto that was characterized by fine tone and distinguished musicianship. Jussi Björling appeared in three recitals before several thousand listeners at Skansen and Tivoli, and he has never sung better here. His guest appearance at the opera, notably in "Rigoletto", were also striking. Nicolai Gedda, young Swedish tenor, also sang convincingly in his Tivoli recital.

The fall concert season opened on Sept. 3 with the Boston Symphony appearing under the direction of Charles Munch. Of Walter Piston's Sixth Symphony, new here, the second movement appealed most to this listener, with its gaiety and vivacity. It displayed well the stupendous virtuosity of the musicians. A still stronger impression was made by the sparkling presentation of Ravel's Second "Daphnis and Chloe" Suite. Rich color of sound, varied shadings, and dynamic energy made the performance and music fascinating.

—Ingrid Sandberg

Zermatt Academy Concludes Season

Zermatt, Switzerland.—The Zermatt Summer Academy of Music finished its sixth season this year, offering courses in cello, violin, string ensemble, lieder and opera, and piano.

Nestled at the foot of the granite giant of Matterhorn, the academy enjoyed again this year the tutelage and patronage of the eminent cellist Pablo Casals. "Le maître", as he is known here, began teaching at Zermatt in the summer of 1952, when more than 50 musicians from 13 countries attended his Bach interpretation course. Since then, paralleling his courses with the composers featured each summer at the Prades Festival—Beethoven, Schubert and Brahms, and Mozart, Bach, and Schumann—he has stressed these same men in his teaching here.

Over 70 students registered this year, attending intensive three-hour lessons three times per week. In addition to Mr. Casals the faculty included Paul Grümmer, European cellist and founder of the Busch String Quartet; Hans Willi Hauss-

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Four members of the Angelaires attend a reception at the home of Mrs. E. F. Yancey (center), lifetime president of the Helen G. Steele Music Club of Sedalia, Mo. The gentleman is Ralph Carrel, president of the Sedalia Community Concert Association, which sponsored the harpists' appearance

lein, vocal teacher; Karl Engel, pianist; and Sandor Végh, first violinist of the Végh Quartet.

The academy made no claims to a festival of any kind. Yet a series of six concerts was held during a 17-day period. Featured were works by

Mozart, Schumann, and Bach; which were performed by June Kovach, Mieczyslaw Horszowski, Margrit Weber, and Alfred Brendel, pianists; Joseph Szigeti, violinist; Maria Stader, soprano; and the Farrell and Végh Quartets. —Emilio Osta

Symphony Tours Mexico In Decentralization Program

Mexico, D.F.—The National Symphony of Mexico spent most of the summer season touring the provinces as part of a significant attempt to decentralize the national culture, formerly the exclusive property of Mexico City. Under the direction of Luis Herrera de la Fuente, the orchestra performed in such cities as Torreon, Zacatecas, Durango, Parral, Delicias, Ciudad Juarez, and Puebla. Concertmaster Franco Ferrari was soloist in the Paganini Violin Concerto throughout the tour. Mr. Herrera de la Fuente also appeared as guest conductor with the Guadalajara Symphony in August.

University Symphony's 19th Year

One June 17, the University Symphony, under the baton of José F. Vazquez, inaugurated its 19th season at Mexico City's Palace of Fine Arts with a remarkably undistinguished and brassy version of the Mozart "Requiem". The university ensemble, still suffering from the loss of its best players to the National Orchestra two years ago, offered a total of ten Sunday morning concerts during the summer months, all well attended by a young, essentially uninformed, but always enthusiastic audience. Guest conductors for the season included Matty Holli, Eric Sorantin, Julian Carrillo—who led a reading of his own Second Symphony on July 8—Ezra Rachlin, Sandor Salgor, Otto Matzerath, and Juan D. Tercero, who directed the first Mexican performance of Bach's "St. Matthew Passion" on July 15 with results almost as ungratifying as Mr. Vasquez's treatment of the Mozart "Requiem".

Soloists with the University Symphony this year were Luz Maria Puente, Dolores Carrillo, Bernard Flavigny, Alfred Brendel, and Nadya Vlachith de Leleu, pianists, and Julian Olevsky, violinist. Miss Vlachith, a Yugoslav now living in Mexico, gave the first performance on this continent of the Third Piano Concerto by the contemporary Yugoslav composer Stanoylo Rayitchitch, on Aug. 19. Composed in 1950, the concerto is essentially romantic in spirit, deriving its style from Rachmaninoff and its rhythmic nature from Prokofiev.

Fine Arts Chamber Orchestra

Undoubtedly the most satisfying orchestral program of the summer was the appearance on Aug. 9 of the Bellas Artes Chamber Orchestra in the Sala Pomée of the Palace of Fine Arts. On this entirely happy occasion, Mr. Herrera de la Fuente conducted four well-chosen contemporary works: Ponce's "Suite en Estilo Antiguo"; the Shostakovich C minor Piano Concerto, with 19-year-old Michel Block as a precise and exciting soloist; the charming ballet suite "Don Lindo de Almería," by Rodolfo Halffter; and Silvestre Revueltas' stunning masterpiece, "Homenaje a García Lorca".

The Revueltas composition, with its superb technical concentration of effect and its vigorous, nationalistic tone colors and rhythms, seems to ripen more with every hearing. It is scored for six wind instruments,

piano, xylophone, tom-tom, violins, and basses. Here, at last, is all the vitality, the raucous but passionate intensity, the realistic sentimentality, and, above all, the underlying rebellious bitterness—exotically clothed in an almost vulgar external gaiety—of Mexico's present-day mestizo culture.

Mozart festivities during the summer were composed of a potpourri concert of sonatas and quartets at the Palace of Fine Arts on July 31—with violinists Higinio Ruvalcaba and José Smilovits; pianists Gerd Kaemper, Stella Contreras and Carmen Castillo Betancourt; violist Herbert Froehlich; and cellist Imre Hartman as contributing artists—and a full-scale performance of "Don Giovanni", under the direction of Uberto Zanolli, on Aug. 26.

Ralph Herbert as Don Giovanni

Despite the competent singing of guest baritone Ralph Herbert, as the amorous "Don", and Sergio Morales' rambunctious clowning in the role of Leporello, Mozart was badly served, thanks to Mr. Zanolli's lack of talent and training as a conductor.

Chamber-music enthusiasts, on the other hand, enjoyed a more satisfactory repeat this summer with a series of eight concerts by the Budapest Quartet in the Palace of Fine Arts. Luis Sandi and his excellent Coro de Madrigalistas also did full justice to a repertoire of choral music, ranging from 15th-century to contemporary Latin American composition, in four programs during the month of August.

Summer recitalists included the American baritone Marten Sameth; pianist Esperanza Pulido, who offered a thoroughly mature interpretation of the Bach "Inventions" on Aug. 2; and pianist Michel Block, who displayed his increasing technical fluency in a well-attended recital on Aug. 23. The young American pianist John Browning made his local debut on Aug. 31.

Two contemporary composers were also honored this summer with "one man" programs in Mexico City's Sala Ponce. On June 30, the Asociación Manuel M. Ponce offered a concert of works by Ruth Schonthal, and on July 30 a recital devoted to the music of the Peruvian Armando Guevara attracted considerable local attention.

Seminar for Teachers

A seminar for North American music teachers was conducted in Mexico City during the month of August by the Saint Louis Institute of Music, in co-operation with the National Institute of Fine Arts. A number of outstanding Mexican musicians lectured and presided over discussion groups on such problems as Mexican Choral Literature in the 16th Century and Today, The Piano Accompanist, Pianistic Investigations, Folkloric Music of Mexico, Methods of Rehearsing a Symphony Orchestra, The Preparation of Operas, Impressionism in the Piano Works of Manuel M. Ponce, and Nationalism in Music. —Peggy Muñoz

Stokowski Conducts In Madrid

Madrid.—The most important concert last season was given by the Orquesta Sinfónica de Madrid (Orquesta Arbós), under Leopold Stokowski. The first part of the program was devoted entirely to Spanish contemporary music, including Esplá's "Sueño de Eros", Rodrigo's "Homenaje a la Tempranica", and Conrado del Campo's "Fantasía Castellana" for piano and orchestra. Antonio Iglesias was the piano soloist.

At the Casa Americana during the last season, recitals were given by Edgardo Gierbolini and Gregory Simms, singers; Joseph Schuster, cellist; and Norman Klekamp, Aldo Mancinelli, Daniel Abrams, and Marilyn Meyer, pianists.

Selene Smith, American soprano, has made a successful tour through Spain, which included such cities as Barcelona and Seville. —A. I.

Malko Gets Sydney Post

Sydney.—The Russian-born American conductor Nicolai Malko has been appointed resident conductor of the Sydney Symphony as successor of Sir Eugene Goossens, who resigned last April. Mr. Malko's appointment is for two years after which his contract will continue subject to six months' notice. He will devote his whole time to the orchestra.

The directorship of the State Conservatorium, the second position held

by Sir Eugene Goossens, has been allotted to Sir Bernard Heinze, previously professor of music at Melbourne University.

Overseas artists who will visit Australia during 1957 under the management of the Australian Broadcasting Commission are the conductors Enrique Jorda and Rudolf Kempe, the American soprano Leontyne Price, and the English tenor Richard Lewis; Claudio Arrau, Julius Katchen, and Leonard Hungerford, pianists; Ricardo Odnoposoff and Ruggiero Ricci, violinists; and the American folk song and ballad singer William Claussen.

James Robertson, conductor of the New Zealand National Orchestra, will also tour Australia and be in charge of a number of summer festival concerts. —Wolfgang Wagner

After Dinner Opera Tours Germany

The After Dinner Opera Company began a four-week tour of Germany Sept. 18, following its appearance at the Edinburgh Festival. The group is sponsored under the United States State Department "Amerika Haus" program.

Repertoire of the off-Broadway group includes "In a Garden" by Gertrude Stein and Meyer Kupferman, "Sweet Betsy from Pike" by Mark Bucci, and "The Pot of Fat" by Theodore Chanler. Lucille Burnham is conductor and accompanist. Richard Flusser is director and Beth Leibowitz stage designer.

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Two Women View the Task Of Teaching Piano

Success in Piano Teaching. By Julia Broughton. New York: Vantage Press. 123 pp. \$2.75

An informative, anecdotal, semi-autobiographical, well-written and easy-to-read book by an experienced and successful piano teacher who evidently loves her work. Miss Broughton not only writes with contagious

enthusiasm for her subject, but she gives common-sense advice, particularly helpful to the beginning teacher, on how to solve such extra-curricular problems of the profession as what to do about missed lessons, whether or not to give pupils recitals and awards, what fees to charge, how to advertise, how to cope with a pestiferous mother, as well as the less mundane but more important business of what to teach and how. For the older and more experienced teacher, Miss Broughton's book should be a stimulating "shot in the arm". —R. K.

On Teaching the Piano. By Hetty Bolton. London: Novello. 93 pp. 7s. 6d.

Miss Bolton's slender volume, written primarily for the young beginner in the piano-teaching field, is packed with useful information. Although the book is a splendid "vade mecum" for the beginner, it should be an equally valuable "refresher" for the experienced teacher. Miss Bolton outlines the problems and objectives, and the ways and means of solving and attaining them, from the human, musical, pianistic and pedagogic points of view. She is clear and succinct, without being didactic, pedantic, or fulsomely inspirational. She does not advocate the discarding of time-tested principles and studies merely because they are old, nor the acceptance of new ideas and methods, often highly publicized and heralded as panaceas, without the closest scrutiny, no matter how fashionable they may be at the moment. The wisdom gleaned in 30 years of experience on the concert stage as well as in the studio have gone into the making of this book by an eminent English pianist and teacher. —R. K.

Books on Mozart And Richard Strauss

Vom Mozart der Zauberfloete. By Bruno Walter. Frankfurt: S. Fischer. 22 pp. Illustrated.

This little penetrating essay fills a gap in the tremendous Mozart literature, since it dwells upon the composer's "human personality", so far never completely discovered by musicologists and biographers. Mr. Walter, a fervent apostle in interpreting Mozart's music, endeavors to draw a delicately spun picture of Mozart's heart and soul, as he sees it from the composer's last and ripest operatic work, "The Magic Flute".

The sublime ripeness of "The Magic Flute" matches a paragraph in a letter Mozart once wrote to his father; therein he stated that death remains the ultimate goal of life—but also man's best friend. "His image has lost all frightening aspects for me," Wolfgang Amadeus wrote, "and I find in it much consolation and comfort. I never go to sleep without the thought that I may not awake again next morning, as young as I am." —R. B.

Richard Strauss und Joseph Gregor: Briefwechsel. Edited by Roland Tenschert. Salzburg: Otto Miller. 1955. 324 pp. Illustrated.

The correspondence between Strauss and his third librettist—some 350 letters written between 1934 and 1949—is highlighted by the towering artistic sense for guidance regarding their operatic output ("Friedenstag", "Daphne", "Liebe der Danae") as

markedly displayed in the aged composer's disciplined communications. A number of times Gregor, himself a theatrical expert and a meritorious discoverer of ever new ideas for stage works, had to take Strauss's unreserved rebuke for "over-poetic expressions" and "empty phrases", "words, words—remember always: the audience does not understand a third of the sung verses!", but constantly assured by the composer that nothing but sincerest openmindedness should prevail in the "Werkstätte" ("and don't take my harsh Bavarian hollering too much to heart!"). —R. B.

Modern German Composer Subject of Picture Book

Carl Orff. (A report in words and pictures). Mainz: B. Schott's Söhne. 114 pp.

With Carl Orff invading the American musical scene at an ever faster pace, and with some of his hitherto unperformed operas slated for release on records in this country, there should be considerable interest for this masterfully edited testimonial, though the three leading essays are written in German. These include the biographical study by the Munich musicologist K. H. Ruppel, the theatrical analysis by G. R. Sellner, impresario of the Landestheater in Darmstadt, and the brilliant sketch on the composer's "Schulwerk" for children by Werner Thomas (Ludwigshafen). Those, however, who cannot read German will be able to familiarize themselves with Orff's achievements by admiring the extravagant and highly modernistic photographs, compiled belatedly for Orff's 60th birthday. They show present-day staging and décor achievements of large and small German opera houses at their best. The musical language Orff speaks come to life in these colorful shots, where mass scenes and rhythm are depicted in their most glamorous coexistence. —R. B.

Short Manual On Vocal Technique

What Happens in Singing: A Short Manual of Vocal Mechanics and Technique. By Gerard Mackworth-Young. New York: Pitman Publishing Corp. 125 pp. \$3.75.

The author, a singer and scholar, has endeavored to describe in understandable terms the chief physiological, anatomical, and acoustical facts of singing, and to show how these facts are related to the singer's sensations on the one hand, and to the principles of orthodox teaching on the other. The volume possesses drawings and marginal illustrations; tables of vowel formants and lower "instrumental" resonances, and reinforcements of voice partials; and a bibliography and index.

Series of Sketches On Living Musicians

Great Concert Artists. A Series of Booklets. Text by Bernard Gavoty. Portraits by Roger Hauert. Geneva: René Kister.

This pictorial series of sketches on outstanding living musicians, first published in French and German, is now available also in English. Mr. Gavoty, music critic of the Paris "Figaro", has assembled candidly written material on these personali-

ties, based upon his studies of them as well as personal interviews and discussions. The writing is not mere biographical data; Mr. Gavoty reveals an understanding approach in discussing the deep-seated artistic ideas of his chosen musicians.

Of equal interest are the superb, hitherto unpublished photographs Mr. Hauert has assembled, which give insights into these conductors, singers, and instrumentalists during their work, their home life, their stage performances, and their leisure time.

The series so far includes volumes on Furtwängler, Karajan, Schuricht, Cluytens, Backhaus, Cortot, Edwin Fischer, Gieseking, Kempff, Menuhin-Enesco (an enchanting double-volume), Rubinstein, Schwarzkopf, and Segovia. It has lately been augmented by booklets on Casals, Fournier, and Bruno Walter, and we have the publisher's promise for still more studies. —R. B.

Books Received

(More detailed reviews of some of these books will appear in later issues of **Musical America**.)

All the Bright Dreams. By Marguerite D'Alvarez. (Harcourt, Brace and Company. \$5). Autobiography of the flamboyant former operatic contralto. 313 pp. Illustrated.

Opera Annual. Edited by Harold Rosenthal. (Lantern Press. \$5). Third in a series of yearly books devoted to the current world operatic scene. The American season is reviewed by Raymond Ericson and Frank Milburn, Jr., of **Musical America**. 190 pp. plus appendices giving artists and repertoires of opera companies in many countries. Illustrated.

Susannah. Libretto of the musical drama by Carlisle Floyd. (Boosey and Hawkes). The successful New York premiere of Mr. Floyd's opera was reviewed in the October issue.

A Popular History of Music. By Carter Harman. (Dell. \$5.00). A brief account of musical development from Gregorian Chant to jazz. 352 pp. Glossary and charts.

Music of the Western Nations. By Hugo Leichtentritt. (Harvard University Press. \$5). A study of national styles and traditions in music, viewed historically. 324 pp. Edited and amplified by Nicolas Slonimsky.

First and Last Love. By Vincent Sheean. (Random House. \$4.75). An autobiography of the author's life in music. 305 pp.

The Physics of Music. By Alexander Wood. (Dover. \$4). A study of acoustics, considered topically with some technical discussion. 255 pp. Bibliography and illustrations.

Folk Songs of Europe. Edited by Maud Karpeles. (Novello) A collection of melodies and verses from virtually all countries of Europe, prepared for the International Folk Music Council. 268 pp. Musical illustrations and source list.

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OBITUARIES

RAE ROBERTSON

Los Angeles—Rae Robertson, internationally-known concert pianist and member of the duo-piano team of Bartlett and Robertson, died Nov. 4 at the age of 63. He and his wife, Ethel Bartlett, toured throughout the world and had given concerts in Los Angeles during the last 20 years. During the past year they had established their home here permanently.

Mr. Robertson was born in Ardersier, Scotland, and studied at the



Rae Robertson

Royal Academy of Music and at Edinburgh University, where he received his Master of Arts degree. At the academy he won the Chappell gold medal for piano, and at Edinburgh he received the Bucher music scholarship. He taught for a while at the former school.

He met Miss Bartlett when they were both students of the English teacher, Tobias Matthay, at the Royal Academy. After some years' experience as a solo pianist, he and his wife specialized in concerts of music for two pianos, evolving a style characterized by great sensitivity to tone values, so that their playing attained a highly refined quality of ensemble. Since 1938 they toured throughout Europe and North and South America with great success.

Among other honors, the team was named as fellows by the Royal Academy of Music. During their career, the pianists added considerably to the repertoire for two pianos. The Oxford University Press published a "Two-Piano Series" of over 50 pieces edited by them. In addition, they have had special works composed for them by Benjamin Britten, Carlos Surinach, Alan Hovhaness, Lennox Berkeley, Sir Arthur Bliss, and Sir Arnold Bax. They were chosen to introduce the Poulenc Concerto, Milhaud's "Scaramouche" Suite, Martinu's Suite of Czech Dances, Copland's "Danzon Cubano", David Diamond's "American Concerto", and the Stravinsky Concerto in England. In the 1955-56 season they introduced Carlos Surinach's suite "Flamenqueras".

MIGUEL BERNAL JIMENEZ

Mexico City.—Miguel Bernal Jimenez, 46, one of Mexico's leading contemporary composers, died of a heart attack while on tour in Leon, Guanajuato, last August.

Mr. Jimenez, who had been accredited with reviving the composition of sacred music to a living, modern art in Mexico, headed the music department of Loyola University in New Orleans at the time of his death.

Born in the state of Michoacan, he won a scholarship to the Pontifical Institute of Sacred Music in Rome.

Upon his return to Morelia, he was appointed director of the city's High School of Sacred Music. He was, in addition, active as an organist and founded the magazine "Schola Cantorum".

His compositions include an opera, several ballets, orchestral and chamber works, some Christmas carols for boys' choir, and a sizeable literature of sacred works. He was the author, as well, of eight books on musical techniques and research.

JACOB WEINBERG

Jacob Weinberg, 77, composer and teacher who was very active in promoting contemporary Jewish music, died Nov. 2.

Mr. Weinberg, whose opera "Pioneers of Israel", inspired by a six-year sojourn in Israel, won the Philadelphia Sesquicentennial Association's first prize in 1926, was born in Odessa, Russia. He taught at the Imperial Conservatory at Moscow ten years and then was a professor of music at the Imperial Conservatory in Odessa.

In 1922 he went to Israel as director of the conservatory in Jerusalem, after which he made his home in the United States. He taught piano and composition at the New York College of Music, and had taught previously at Hunter College and the Hebrew School of Sacred Music. For several years he gave annual concerts of Jewish music in New York City. His compositions include "The Gettysburg Address"—an ode for chorus and orchestra—oratorios, songs, and piano and chamber works.

Surviving are his widow, Theresa; a son, Walter; and two grandchildren.

GERALD FINZI

Oxford, England.—Gerald Finzi, composer, died Sept. 27 at the age of 55. He was born in London and received his general education privately. Music studies followed under Sir Edward Bairstow and R. O. Morris. From 1930-33 he was professor of composition at the Royal Academy of Music in London, after which his career was more of a quiet, freelance nature, composing in the leisure of a country home, conducting amateur orchestras, and so on.

Mr. Finzi first gained note as a composer through his "Severn Rhapsody", a piece for chamber orchestra published in 1924. His "Dies Natalis" cantata and the introduction and aria "Farewell to Arms" subsequently became well-known. The composer worked scrupulously over his scores, never allowing a work to be played or published until he was fully satisfied with its craftsmanship. Often this would involve several years between the writing and public appearance of a piece.

LEON RYDER MAXWELL

New Orleans.—Leon Ryder Maxwell died Oct. 28. He was for 43 years connected with the Newcomb School of Music as its head. Among the many honors bestowed upon him was that of president of the Music Teachers National Association.

SANDOR FUREDI

Sandor Furedi, concert violinist, died in New York on Oct. 5 at the age of 81. Noted as a performer of classical Magyar themes as well as other concert works, Mr. Furedi was born in Hungary and received his

education at the Royal Academy of Budapest, later winning the Franz Liszt Scholarship. He was a pupil of Jenő Hubay. He came to this country after World War I and appeared frequently in concerts at Aeolian Hall in New York City.

Survivors include his wife, Selma; two sons, Stephen and Colman; a daughter, Mrs. Emery I. Fried, and four grandchildren.

BEATRICE MACCUE

Beatrice MacCue, concert contralto, died in New York City on Oct. 22. Miss MacCue obtained her musical training at the Fontainebleau Conservatory in France. She studied with Camille Decreus in Paris and Richard Hageman and Herbert Witherspoon in New York City. She had concertized throughout the United States. Her husband, Hugh Cosgrove, survives.

EUGENE LA BARRE

Long Beach, Calif.—Eugene LaBarre, 68, died Oct. 19 at his home. Mr. LaBarre was the director of music at the 1940 New York World's Fair and former civilian bandmaster of the New York City Police Band. He had been director of the Long Beach Municipal Band for the last

six years, and was also associated in the past with civic bands in Detroit and Peoria, Ill.

HARRIET EUDORA BARROWS

Boston.—Harriet Eudora Barrows, noted soloist and vocal teacher, died Oct. 7. Her age was 83. A native of Cranston, R. I., Miss Barrows operated studios in New York and in Providence, as well as here. Ill health forced her retirement last June.

She appeared as soloist with groups throughout the country, and was particularly noted for her performances with the Handel and Haydn Society. Prominent in New England musical activities, she was a member of the National Association of Singing Teachers and the Chaminade Club in Providence.

ROMANO PICUTTI

Mexico City, Mexico.—Romano Picutti, 42, director of the Singing Boys of Mexico and former director of the Vienna Boys' Choir, died Oct. 25 after a long illness.

ROBERT M. DELANEY

Santa Barbara, Calif.—Robert Mills Delaney, 53, winner of a Guggenheim fellowship and a composer of choral works, died Sept. 21.



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Schools and Studios

Lorenzo Malfatti, after five years in Europe singing concert and opera performances throughout Italy, Belgium, and Switzerland, and making recordings and opera films for television presentation, as well as being a regular soloist with the Swiss-Italian National Radio, has returned to his native city of Pittsburgh to join the music department of Chatham College, where he will teach voice. He will appear in several concerts as soloist with the Pittsburgh Mendelssohn Choir.

Renato Bellini's pupil Maria di Gerlando sang the title role of "Madama Butterfly" at the opening performance this season of the New Orleans Opera House Association, on Nov. 8.

The Saturday Consort, an instrumental and vocal ensemble devoted to old music, will give a series of four concerts this season at the Carnegie Institute of Fine Arts in Pittsburgh. The group consists of Patty Grossman, recorder; Karl Neumann, viola da gamba; Conrad Seamen, tenor voice, recorder; Colin Sterne, lute, recorder, tenor viol; Roberta Sterne, virginals, recorder, treble viol; and Homer Wickline, harpsichord, spinet, and clavichord.

The first New York performance with orchestra of Benjamin Britten's comic opera "Albert Herring" will be given by the opera department of the New York College of Music May 1. Siegfried Landau will be music director and Albert Felmar stage director. The production is scheduled for the Kaufmann Concert Hall of the YMHA, 92nd Street and Lexington Ave. A double cast of 13 solo voices is being selected presently. Singers with some professional background are invited to write or telephone the College of Music, 114 E. 85th St., REgent 7-5751, for auditions by appointment.

The ninth annual presentation of the Institute of Contemporary American Music, sponsored by the Hartt College of Music in Hartford, Conn., will be held on Nov. 18 and 19. It will feature compositions by composers representing the midwestern states. Isadore Freed, chairman of the events, will be assisted by Bela Urban, chairman of the Hartt string department. Composers whose works will be performed are John Becker, Gordon Binkerd, Frank Bohnhorst, Robert Delaney, Anthony Donato, Ross Lee Finney, Grant Fletcher, Bernhard Heiden, Karel Jirak, Burrill Phillips, Leon Stein, Leo Sowerby, Alexander Tcherepnin, and Robert Wykes.

A gift of \$420,606 from the May Morrison Estate will establish a Chamber Music Center on a permanent basis at the San Francisco State College. It is said to be one of the largest private gifts on record for a program of this kind. Ferenc Molnar will direct the center's activities, which will include the presentation of seven free concerts by outstanding chamber-music groups during the college year.

The San Francisco Conservatory of Music is moving to new and larger quarters in another part of the city. It will now occupy the former Infant Shelter Building at 19th Avenue and

Ortega. A gift ten years ago of \$250,000 by Dorothy Lucy, a former student, helped provide the new home. An extra drive for \$100,000 is under way to make possible some reconstruction and additions to the building.

The Academy of Vocal Arts in Philadelphia has announced the engagement of Leopold Sachse as stage director and teacher of operatic acting.

Stetson University, DeLand, Fla., has announced two new appointments to the music faculty for the year 1956-57. Ruth Diane Burlingham will join the staff as instructor in piano and theory; Paul Rogers Jenkins, Jr. has been named instructor in organ.

The fifth annual festival of the University Composers' Exchange, with 85 members from 12 states, will be held on the University of Wisconsin campus Nov. 16-18. Founded in 1950 by a group of composers in several universities in the Midwest to encourage the writing of American music, the group meets annually to hear new compositions and exchange ideas. Five public concerts will be held, and lectures and discussions will also feature on the agenda.

The opera workshop of the Greenwich House Music School, under the direction of Robert Blafeld, has announced its repertoire for the coming season. Works to be studied will be Puccini's "Madame Butterfly", "Gianni Schicchi", and "Sister Angelica"; Mozart's "Così fan tutte"; Verdi's "A Masked Ball"; and Elie Siegmeister's "My Darling Corie".

New York University has announced a series of six concerts for the Washington Square Chamber Music programs. To perform this season are the New York Woodwind Quintet, with Leopold Mannes, pianist; the Kroll String Quartet, with Paul Ulanowsky, pianist; the Budapest String Quartet; the Claremont String Quartet, with Bernard Greenhouse, cellist; the Totenberg Instrumental Ensemble; and the Juilliard String Quartet, with Stanley Drucker, clarinetist.

The school of music of the University of Southern California will present the first performance of John Gutman's new English adaptation of Offenbach's "The Tales of Hoffmann" on Nov. 17. Walter Ducloux will conduct.

The concert series of Michigan State University has been announced. Appearing this season will be the Royal Danish Ballet; the Berlin Philharmonic; Jerome Hines, bass-baritone; the New York City Opera Company; Fred Waring and the Pennsylvanians; the DePaur Opera Gala; the National Ballet of Canada; the Don Cossack Chorus; Vienna Philharmonic; Artur Rubinstein, pianist; Hilde Gueden, soprano; and the Boston Pops Orchestra.

The Henry Street Settlement music school, directed by Robert F. Egan, enters its 30th season this fall. Newly appointed to head the piano faculty is Leonard Shure. Paul Vermel will conduct the orchestra, and Michael Pollack has been engaged to stage productions of the opera workshop.

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Frantz Proschowski's pupil Lillian Mernik won the first prize of \$1,000 in the annual Marian Anderson award this year. This is the second time in two years that one of his pupils has won such an award. Marlys Watters won the Blanche Thebom award in 1954.

Ruth Kemper has been appointed director of the Turtle Bay Music School in New York City. Formerly associate director, Miss Kemper succeeds Eleanor Stanley White, who has retired.

The Claremont String Quartet will give 13 concerts and 13 master classes at the University of Delaware during the 1956-57 season. They have become affiliated with the university in a resident capacity.

Courtland D. Barnes, chairman of the Music Associates of Aspen, has reported that the Aspen Music Festival and School ended their second year under the new organization and administration without a deficit. Increased pledges of private funds, a 20 per cent increase in gate receipts over the previous year, and an increase in enrollment helped bring this about, despite higher costs of operation.

University College, a division of the University of Chicago, has announced two new courses in opera to be given this fall. They are "Opera as a Union of the Arts" and "Behind the Scenes at the Lyric Opera". They

will be given in conjunction with the Lyric Opera Company of Chicago staff and will deal with different aspects of opera creation and style and of production techniques.

The Eastman School of Music has announced four new members of the faculty. They are Mary Nan Hudgins, piano; Cesi Kellinger, instructor in Italian; Mrs. Nona Bronske, supervisor of the men's residence hall; and Mrs. Merwyn Briggs, assistant director of alumni relations and executive secretary of the alumni of the Eastman School.

Dalcroze Eurythmics will be taught for children this year at the Carnegie College of Fine Arts in Pittsburgh. Therese Collet, instructor of music, will teach the course. Beginning instruction will also be offered in piano and string instruments, with advanced students teaching under faculty supervision.

The Royal Conservatory of Music of Toronto has announced new appointments to the faculty. They include Patricia Bloomfield Holt, piano and music appreciation; Margaret Holman, Patricia L'Heureux, Lily Melnyk, Sondra Verity, Marianella Van de Wall, piano; Jack Montague, violin; and Stanley Wood, oboe. Leaving the Conservatory is John F. Brook, secretary-treasurer, who has been appointed assistant-controller of the University of Toronto. His position will be taken by Gordon Mudge, formerly bursar of Trinity College.

The Juilliard School of Music opened its 52nd year Oct. 11 and announced an enrollment of 645 students. The total includes 90 foreign students from 19 countries and 256 new students. Three hundred and thirty-six scholarships have been awarded for the year, a 23 per cent increase over last year. President William Schuman welcomed the faculty and students at opening convocation ceremonies. Doris Humphrey, director of the Juilliard Dance Theater, and Josef Raieff, of the piano faculty, also spoke.

The Chamber Music Society of American University, Washington, D.C. opened its eighth season of concerts Oct. 9, under the direction of George Steiner. Included in the first program was the premiere performance of a string trio by Max Seeboth, a resident of Washington.

The George Bishop Lane Artists Series of the University of Vermont opened its second season Oct. 8 with an appearance by the Societa Corelli. Other concerts this year include "Die Fledermaus", with the New York City Center Opera Company; the Vienna Philharmonic, conducted by André Cluytens; Rudolf Serkin, pianist; and the National Ballet of Canada. The Dave Brubeck Quartet will appear as an "extra" event.

Works by graduate students of composition at Columbia University were presented in a concert on Oct. 23. Included were pieces by David Williams, Judith Dvorkin, Raoul Pleskew, Allen Brings, and Genevieve Chinn.

A concert by Robert McFerrin, baritone of the Metropolitan Opera Company; a program by the college choir; and organ recitals by William H. Barnes, Chicago organ architect; Wilbur Held, head of the organ department of Ohio State University; and L. David Miller, director of the school of music at Wittenberg Col-



Pictured with Ruggiero Ricci, violinist, at a recent concert are members of the committee of the Wednesday Club Civic Music Association of Harrisburg, Pa. From left to right are Mr. Ricci, Mrs. John D. Paul, and Edna Eggert

lege, Springfield, Ohio marked the dedication of the college's new chapel-library Sept. 23 to 27.

The Brooklyn College subscription concert series this year will include Richard Tucker, tenor; Robert Casadesu, pianist; the Minneapolis Symphony; and Todd Duncan, baritone, and Camilla Williams, soprano.

Curt Sachs, musicologist and member of the faculty of New York University's Graduate School of Arts and Sciences, recently received three honors in recognition of his contributions to the field. The American Society for Ethnomusicology elected him honorary president, the Free University of Berlin presented to him the degree of Ph. D., "honoris causa", and the Deutsche Gesellschaft für Musikforschung in Berlin made him an honorary member.

Ellen Repp, soprano, who joined the faculty of the Oberlin College Conservatory of Music this fall, gave her first Oberlin recital Oct. 15, accompanied by Edward Mattos, also of the conservatory faculty.

"Dance in Education" was the motif of a special performance—marking the 20th anniversary of the Steffi Nossen School of the Dance in Westchester, N. Y., communities—given at the American Shakespeare Festival Theater at Stratford, Conn. on Oct. 21. Joining the Steffi Nossen Dancers as guest artists were the Mount Holyoke College Dance Club and the Smith College Demonstration Dancers. Walter Terry, dance editor and critic of the New York "Herald Tribune", discussed "Dance Education in America".

Indiana University's school of music opened its operatic season Oct. 12 with Rossini's "The Barber of Seville". Other works to be produced include Verdi's "Falstaff", "Hansel and Gretel" by Humperdink, Bizet's "Carmen", Wagner's "Parsifal", and Mozart's "Così fan tutte". Hans Busch will stage the first two productions and Ross Allen the remaining ones. Technical director will be Edward Gallagher. Guest conductors will include Hermann Herz, Leo Mueller, and Tibor Kozma.

Major General Garrison H. Davidson, Superintendent of the United States Military Academy, has announced that applications are being

accepted for the position of director of music and leader of the Military Academy Band. Applicants should state complete educational, musical, and military background and experience, and should forward this information to Lieutenant Colonel Francis E. Resta, director of music, United States Military Academy, West Point, New York prior to Nov. 20, 1956.

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New Recordings

Final Testaments

Ravel: Piano Works (complete). Walter Gieseking, pianist. (Angel 3541, \$10.44 or \$14.94) ★★

The sudden death of Walter Gieseking on Oct. 26 gives a special significance to this collection of Ravel's complete works for solo piano. It comes unwittingly as the final testament on a kind of music and a kind of pianism of which Gieseking was a supreme authority. Despite his 60 years, Gieseking was still near the height of his powers, and these recordings reveal all the agility and sensitivity that made him unique as a Ravel player.

The great thing about his approach to this music is that he understood the nature of Ravel's genius and did not confuse him with Debussy. "Both masters," he says in a letter in the accompanying booklet, "in perusing all the possibilities of the modern piano, expect also the fullest technical ability of a performer. Which goes so far that certain passages—let us say of 'Scarbo' and 'Alborada del gracioso', which both belong, in my opinion, to the most difficult piano pieces ever written—are so tricky, so risky, and demanding such an extreme virtuosity that there will always be an element of good luck in succeeding to play them correctly, not only technically, but with the right expression, in spite of all difficulties."

The big difference between the masters lay in the purely sensual, sometimes sentimental and seemingly improvisational character of Debussy's musings and the brittleness, glittering sophistication and leave-nothing-to-chance artistry of Ravel's creations.

Ravel must be played more in the style of Liszt and Chopin; it must have bravura and the scintillating brilliance of a purely technical tour de force. But it must also have the most subtle refinements of color, innuendo and unsentimental tenderness. There have not been many pianists, even among the great ones, who have understood this or, understanding it, been able to conjure it at the keyboard. It always has been a matter of wonder that Gieseking, a great, hulking figure of a man with pudgy fingers and anything but Gallic mien, hunched over the piano, should have the exquisite sensitivity demanded by such music. But have it he did. And, thanks to these recordings, we always

will know how this music can and should sound. —R. E.

Schumann: Piano Concerto; "Kinderscenen". Walter Gieseking, pianist. Philharmonia Orchestra, Herbert Von Karajan conducting. (Angel 35321, \$3.48 and \$4.98) ★★

We are fortunate indeed that Angel Records has released this masterful performance of the Schumann Piano Concerto by the late Walter Gieseking, and it serves as an excellent remembrance of Gieseking at his best. This record also bears witness that Gieseking was one of the greatest Schumann interpreters of our day. Just listen to his unique manner of coloring and building the melodic lines—the melodies sing broadly and boldly, yet when demanded intimately, without the slightest hint of excessive sentimentality. The orchestra also seems inspired and gives Mr. Gieseking excellent support. The "Kinderscenen" fares equally well, which is to say that nothing more can be asked of the pianist's interpretation of these intimate mood pictures. —F. M., Jr.

Supreme Virtuoso

Liszt: "Funérailles"; Valse Impromptu; "Mephisto Waltz"; "Liebestraum" in A flat; Hungarian Rhapsodies Nos. 10 and 12; "Consolation" in D flat. Artur Schnabel, pianist. (RCA Victor LM 1905, \$3.98) ★★

This is the latest in a special series entitled "Rubinstein Plays . . ."—the first two being devoted to Brahms and Grieg. The great Polish pianist probably has no equal as a Liszt interpreter today, and there is scarcely a flaw in the performances here. The "Mephisto Waltz" boils over in a volcanic performance; the Rhapsodies are at once poetic and stormy; the familiar "Liebestraum" is revived by a tender simplicity of statement. A remarkable record. —R. A. E.

Records in Brief

The Boston Pops Orchestra under Arthur Fiedler is heard in an RCA Victor recording of **Waltzes by the Strauss Family** (RCA Victor Red Seal LM2028)★★★. Johann Strauss, naturally, is represented, but so are Johann, Jr., Josef, and Eduard in pieces less well-known.

Fritz Reiner, who was influential in stimulating the Koussevitzky Foundation commission of **Bartok's Concerto**

for Orchestra, leads the Chicago Symphony in an authoritative interpretation of this work. It is a brilliant, clear-textured reading, sensitive as well as virile. (RCA Victor LM-1934)★★★

Pierre Fournier and Wilhelm Backhaus have recorded superlative performances of the **Brahms Cello Sonatas**. One need only say that they live up to their reputations for consummate musicianship and that their rapport is excellent. (London LL 1264) ★★

André Navarra displays musicianship of the highest quality as cello soloist in **Bloch's "Schelomo"**. He plays with magnificent accuracy and purity of tone. There have been more sonorous performances than that by the London Symphony led by Richard Austin, but few steadier and happily paced. The ecstatic quality of the work is captured. On the other side **Tchaikovsky's Variations on a Rococo Theme** are eloquently and harmoniously performed by Mr. Navarra and the same orchestra and conductor. (Capitol P 18012)★★★

Three recent records by Sir Adrian Boult are **Prokofiev's "The Love of Three Oranges" Suite**, with the London Philharmonic; **Prokofiev's "Lieutenant Kijé" Suite**, with the Paris Conservatory Orchestra (both works are on London LL 1294)★★★; and **Handel's "Water Music"**, with the Philharmonic Promenade Orchestra (Westminster WN 18115)★★★. The first mentioned is treated too heavily-handedly, but the "Lieutenant Kijé" Suite is excellent on all counts, combining just the right amount of brassiness with tender sentiment. In the "Water Music" Sir Adrian gives a well-thought-out reading, more notable for its solidity than spontaneity.

When Ernest Ansermet conducts **Stravinsky**, the result is usually superb, and that is the appropriate adjective to describe Mr. Ansermet's recording, with L'Orchestre de la Suisse Romande, of **"Apollon Musagètes"** (London LL 1401)★★★. Coupled with the work is **"Renard—Histoire Burlesque Chantée et Jouée"**, which is somewhat of a bore even though Mr. Ansermet and the excellent vocal soloists lavish loving care on it.

Nathan Milstein, assisted by Leon Pommers, plays 13 short works on Capitol's disk called **"Milstein Miniatures"** (P 8339)★★★. The noted violinist plays with his accustomed silken purity of tone and aristocratic sweetness of style, giving distinction to the music played: Smetana's "From My Homeland" (No. 2); Gluck's Melodie; Wieniawski's Mazurka in D, Op. 19, No. 2; Vivaldi's Siciliano; Kodaly's "It Rains in the Village"; Chopin's Nocturne in C sharp minor, Op. post.; Ries's "Perpetuum Mobile"; Nardini's Larghetto; Brahms's Hungarian Dance No. 2; Massenet's "Meditation" from "Thaïs"; Stravinsky's

"Russian Maiden's Song", Paradis's Sicilienne, and Rimsky-Korsakoff's "Flight of the Bumblebee".

Liszt set several Schubert waltzes as a series of waltz-caprices he called **"Soirées de Vienne"**, and did so with more taste than he did some other of Schubert's works. The original dances themselves are delightful, and Liszt's arrangement merely adds a little glamor to them, with positive results. Edith Farnadi plays the work with great sensitivity to make this one of the most attractive of recent piano recordings. (Westminster XWN 18218)★★★

London Records has reissued the **Bach Brandenburg Concertos**, with Kurt Münchinger conducting the Stuttgart Chamber Orchestra (London LL 1457/8)★★★. This excellent version now occupies two 12-inch disks instead of the former two 12-inch and one 10-inch disks.

Those who know the folk songs of the English isles—and many of them are thrice-familiar here—will want to know of two disks issued by London Records **"Folk Songs of Scotland and Ireland"** (LL 1459)★★★ and **"Folk Songs of England and Wales"** (LL 1460)★★★. The two records include 48 tunes arranged by Patria Morgan for orchestra for use in homes, schools, and clubs, where people like to join in community singing. Trevor Harvey conducts the New Symphony of London in these accompaniments. The words can be found in many collections of songs, but all are contained in the "National Song Book" published by Boosey and Hawkes.

Some of the finest choral singing to be heard on records is that by the Robert Shaw Chorale, led by Mr. Shaw, in a set of folk-song arrangements called **"My True Love Sings"** (RCA Victor LM 1998)★★★. The singing is so thoroughly polished that the results are deceptively simple—a virtue in presenting folk songs. The repertoire, abounding in lovely tunes, includes "Treue Liebe", "Adios, Cathedral de Burgos", "Auprès de ma Blonde", "He's Gone Away", "A Red, Red Rose", "Al Olivo", "In stiller Nacht", "The Soldier Boy", "Fa, una Canzone", "Annie Laurie", "Jeanie with the Light Brown Hair", "When Love Is Kind", "Johnny Has Gone for a Soldier", "I Know My Love", "Comin' Thro' the Rye", "Black Black, Black", "Da unten im Thale", "Flow Gently, Sweet Afton".

Los Angeles Orchestra Signs with Capitol

Los Angeles.—A seven-year exclusive contract has been signed between the Los Angeles Philharmonic and Capitol Records. The first of a series of recordings has already been made, with Leopold Stokowski conducting.



Long-playing records of works performed at the First International Festival of Contemporary Music in Warsaw (Oct. 10-21) go on display in the National Philharmonic Hall in the Polish capital

Key to Mechanical Ratings

- ★★★★ The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.
- ★★★ Free from all obvious faults, differing only slightly from above.
- ★★ Average.
- ★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

Arrau Plays In Johannesburg

Johannesburg, South Africa.—Claudio Arrau, pianist, gave a series of four concerts here which attracted sold-out houses, jammed to overflowing. He appeared twice with the SABC orchestra, playing the Brahms Concerto No. 1, the "Emperor" and Fourth Concertos of Beethoven, and the Chopin F minor and Liszt E flat Concertos. Two other appearances were in recitals.

Speaking of the Brahms and Beethoven works, the "Rand Daily Mail" said, "Whoever else has played them since can hardly have done more justice to the immensity of drive and passion that went into their composition than did Claudio Arrau. Suggesting all the ferment as well as the form, he made them speak with the tongues of men—and of angels".

Tucson Symphony Gives New Opera

Tucson, Ariz.—"Christopher Columbus", an opera in one act by Eugene Zador, was given its western premiere at the opening concert of the Tucson Symphony. Frederic Balazs conducted, and the Tucson Civic Chorus participated in the oratorio-styled production. Soloists were Eugene Conley, tenor, as Columbus, and Diran Akmajian, baritone, as the Saracen.

The libretto, written in Hungarian by Archduke Joseph Franz and Eugene Mohacsi, was translated into English by Josepha Chekova.

Fort Wayne Series Is Sold Out

Fort Wayne, Ind.—For the first time in its 13-year history, the Fort Wayne Philharmonic has completely sold out its house for the 1956-57 concert series. The auditorium seats 2,186. At its first concert, in order to accommodate a group of local col-

lege students, it was necessary to arrange an in-the-round plan by seating people on the stage with the orchestra.

The first program offered an all-Tchaikovsky evening, featuring his Fifth Symphony, excerpts from the "Swan Lake" ballet, and the "1812 Overture". A "bonus selection"—a contemporary work—is planned for the end of each program. Performed this time was Alan Hovhaness' Prelude and Quadruple Fugue.

Harrisburg To Have Seven-Concert Series

Harrisburg, Pa.—The first concert of a series of seven by the Harrisburg Symphony took place under Edwin McArthur on Oct. 23. Joseph Schuster, cellist, was the soloist. Other soloists to appear this season include Lucine Amara, soprano; Jean Hoerner and Jacques Abram, pianists; and Anahid Ajemian, violinist. Eugene Ormandy will be guest conductor for two concerts.

Haarlem Philharmonic Presents Program

The Haarlem Philharmonic Society of New York presented a program Nov. 9 at the grand ballroom of the Waldorf Astoria hotel. Elena Nikolaidi, contralto, and Ernest and Miles Mauney, duo-pianists, were the guest artists.

Szillard Ballet Touring Orient

The Paul Szillard Ballet Company is presently on tour in the Orient and recently gave performances of "The Sleeping Beauty" in Tokyo. Leading dancers in the company are Sonia Arova and Job Sanders, both formerly of the Ballet Theater. Mr. Szillard has been invited personally to visit Bali, by that country's government, to observe Balinese dancers.

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